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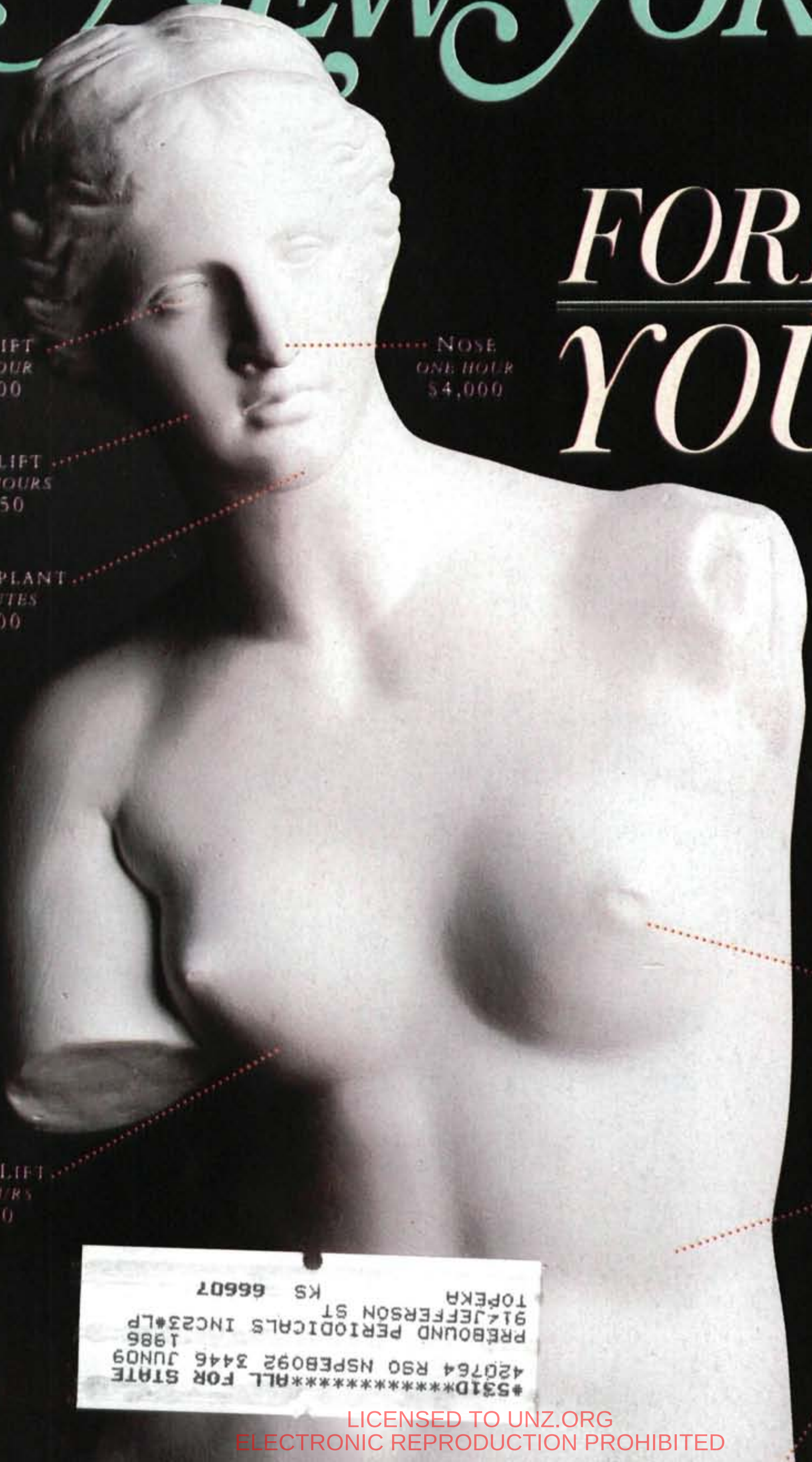
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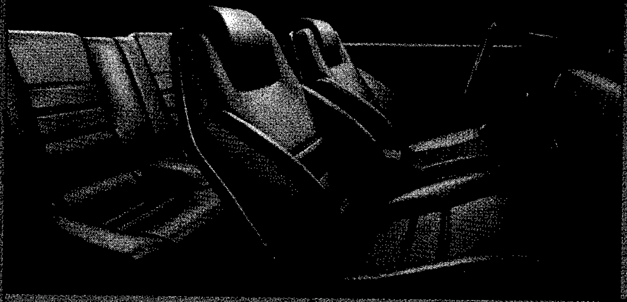

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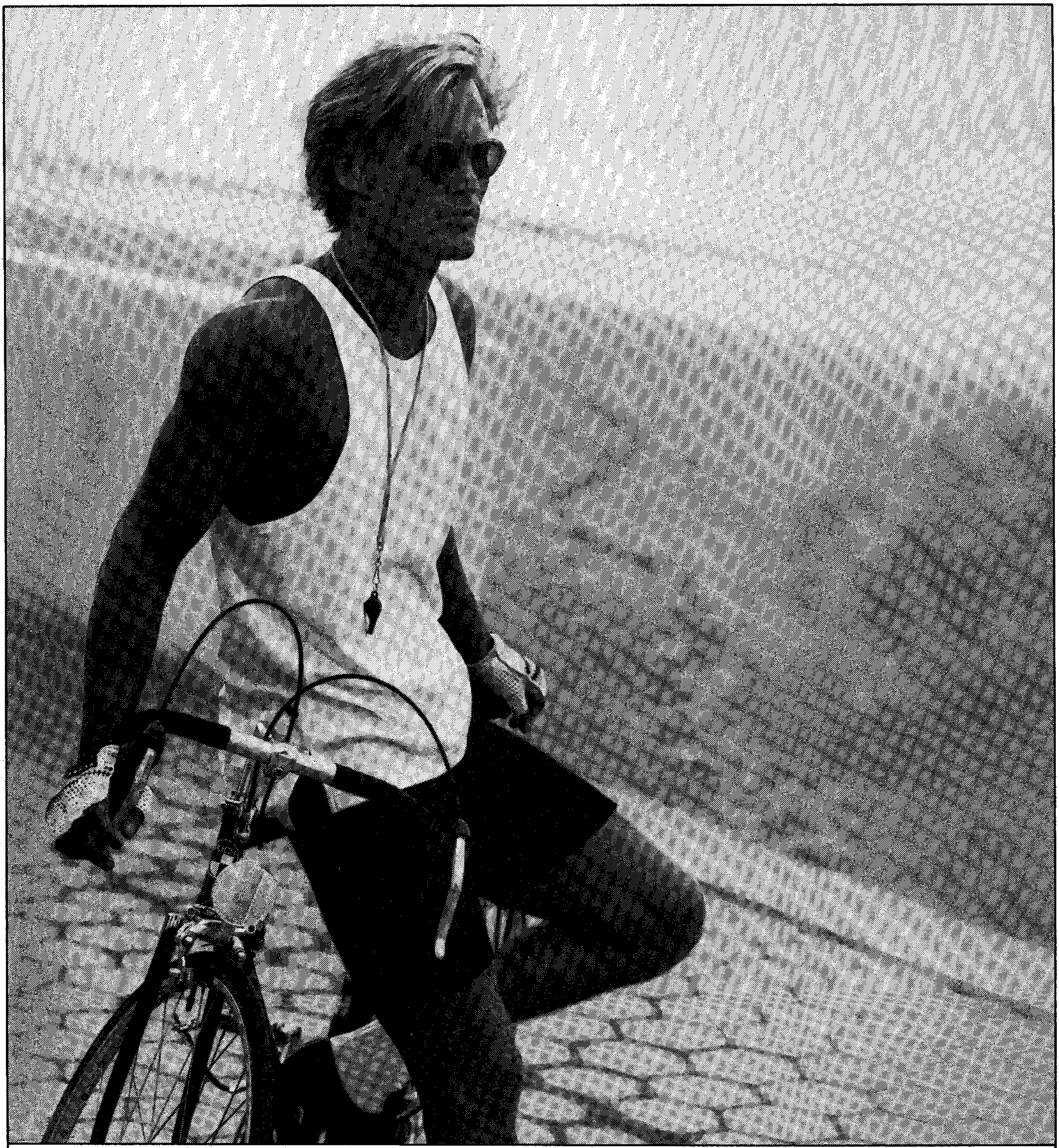

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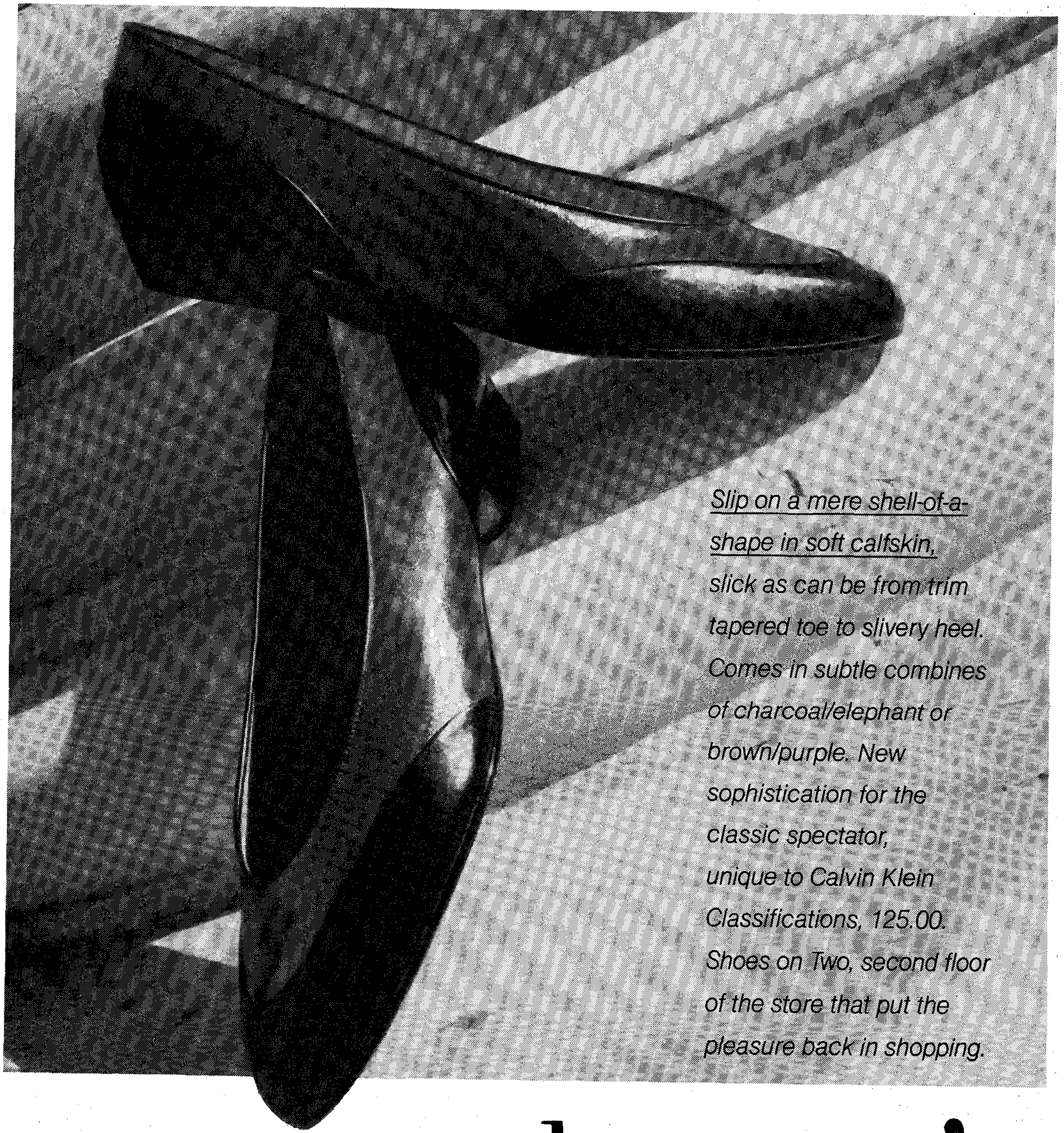

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BY PATRICIA MORRISROE

It used to be that when people wanted to feel better about themselves they went to a therapist. These days, they go to plastic surgeons. Cosmetic surgery is now one of the fastest-growing—and most lucrative—medical specialties. Hundreds of thousands of Americans—most of them women—are having their faces lifted, their breasts augmented, and their noses perfected. "Nature makes mistakes," says one plastic surgeon. "We can do better."

52 Hardball

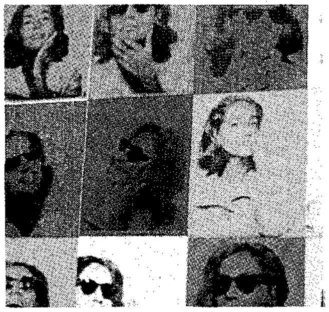
BY NANCY COLLINS

In seven years, Peter Ueberroth has gone from being the anonymous owner of a Los Angeles travel company to baseball commissioner. Along the way, he organized the 1984 Los Angeles Olympics, was selected as *Time* magazine's "Man of the Year," and was mentioned as a candidate for the United States Senate. Nancy Collins talks to Ueberroth about baseball's fight against drugs, his relationship with the game's players and team owners, the nature of leadership, and political ambition.

62 Back on Top With the Mom of Pop Art

BY JOHN DUKA

Two decades ago, it seemed that Robert and Ethel Scull's party would never stop. They were the Mom and Pop of Pop Art, the owners of Warhols and Johnses. But in 1975, Ethel filed for divorce; ever since, she's been fighting her ex-husband, and then his estate, for her share of their art collection. Now she has won the battle, but her fight may not be over. "Even in death, my ex-husband cheats me," she says.



70 The Young and the Sleepless

BY ELLEN HOPKINS

Investment-banking analysts spend two years working seven days a week, almost 24 hours a day. They proofread, photocopy, and crunch numbers. Yet last year, almost a third of Yale's seniors applied to First Boston's analyst program alone. Graduates take the jobs for the money (about $40,000 a year) and for the opportunities: Many believe they'll get into good business schools because of the experience; the best are asked to join their firms as associates. "Being an analyst," says one, "requires the same kind of dedication as . . . the Peace Corps."

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"Venus" courtesy of Niedermaier.

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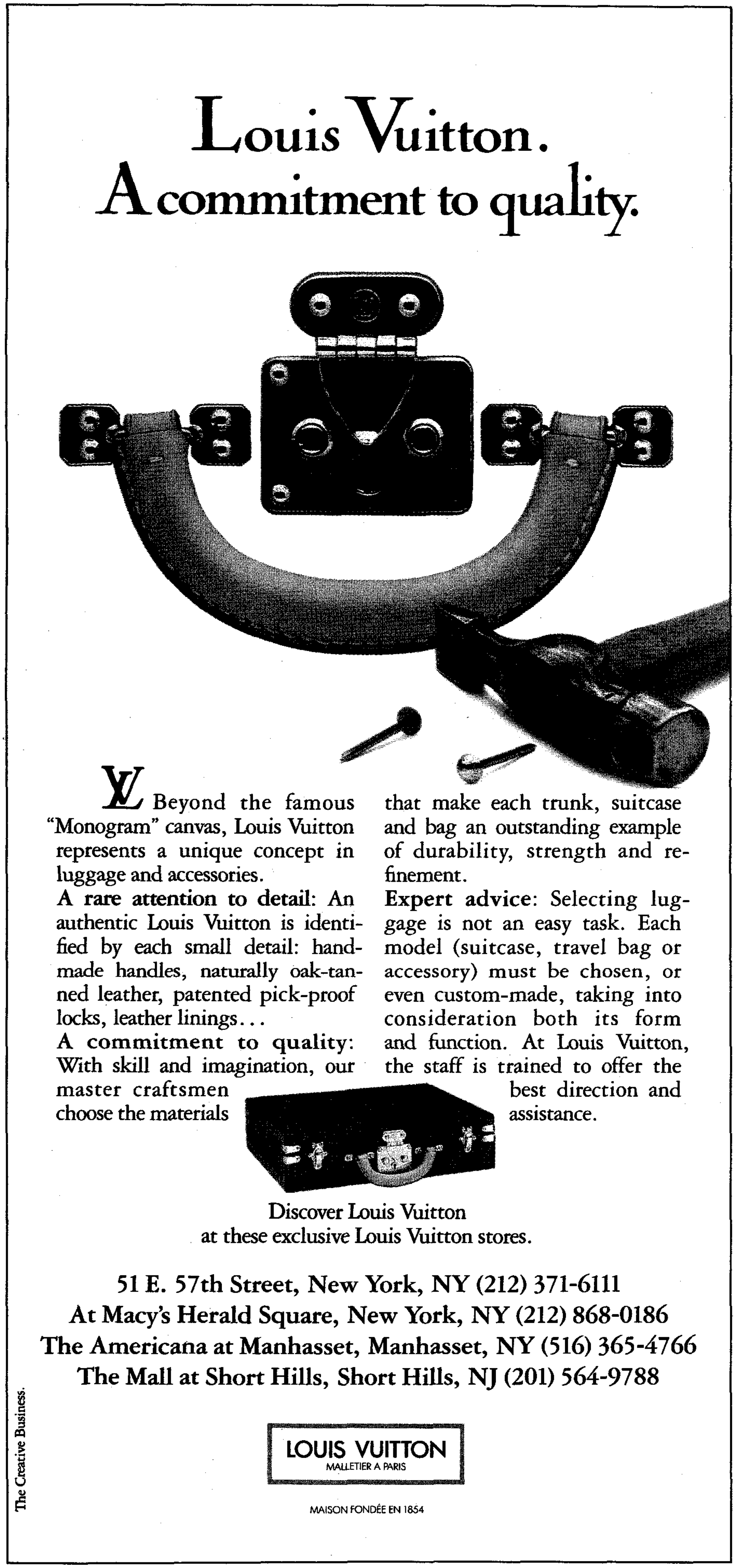

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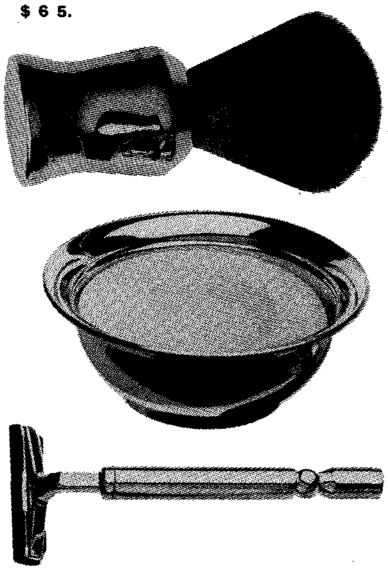

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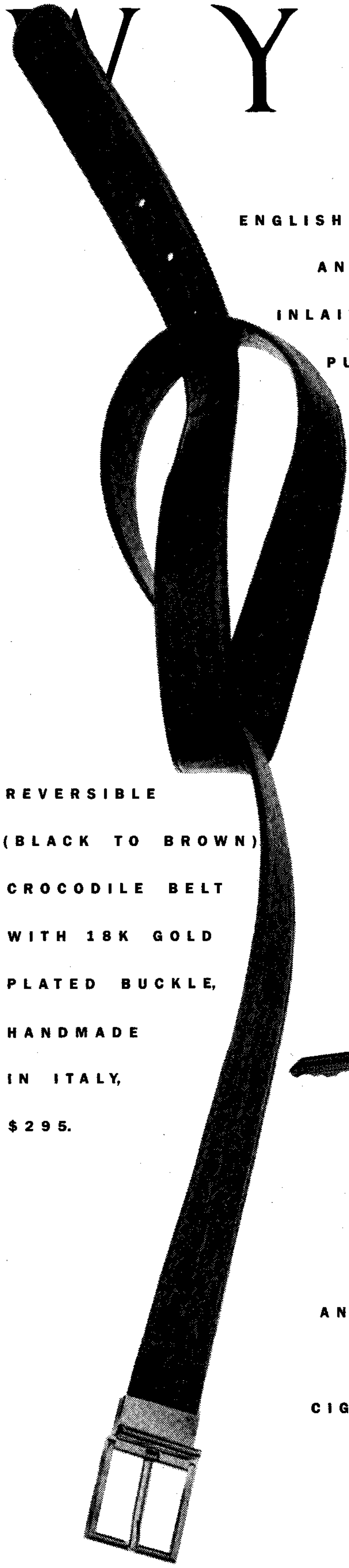

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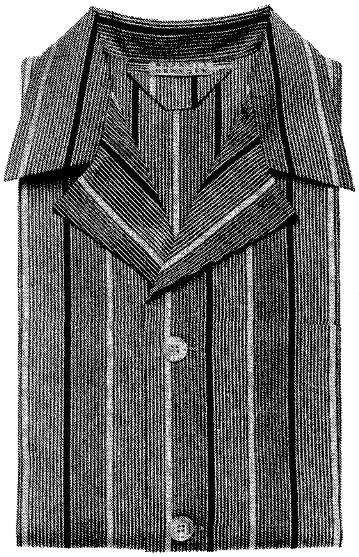

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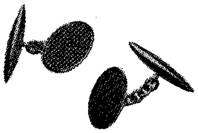

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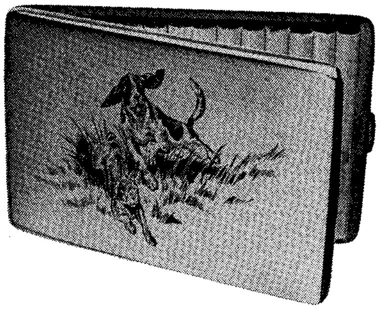

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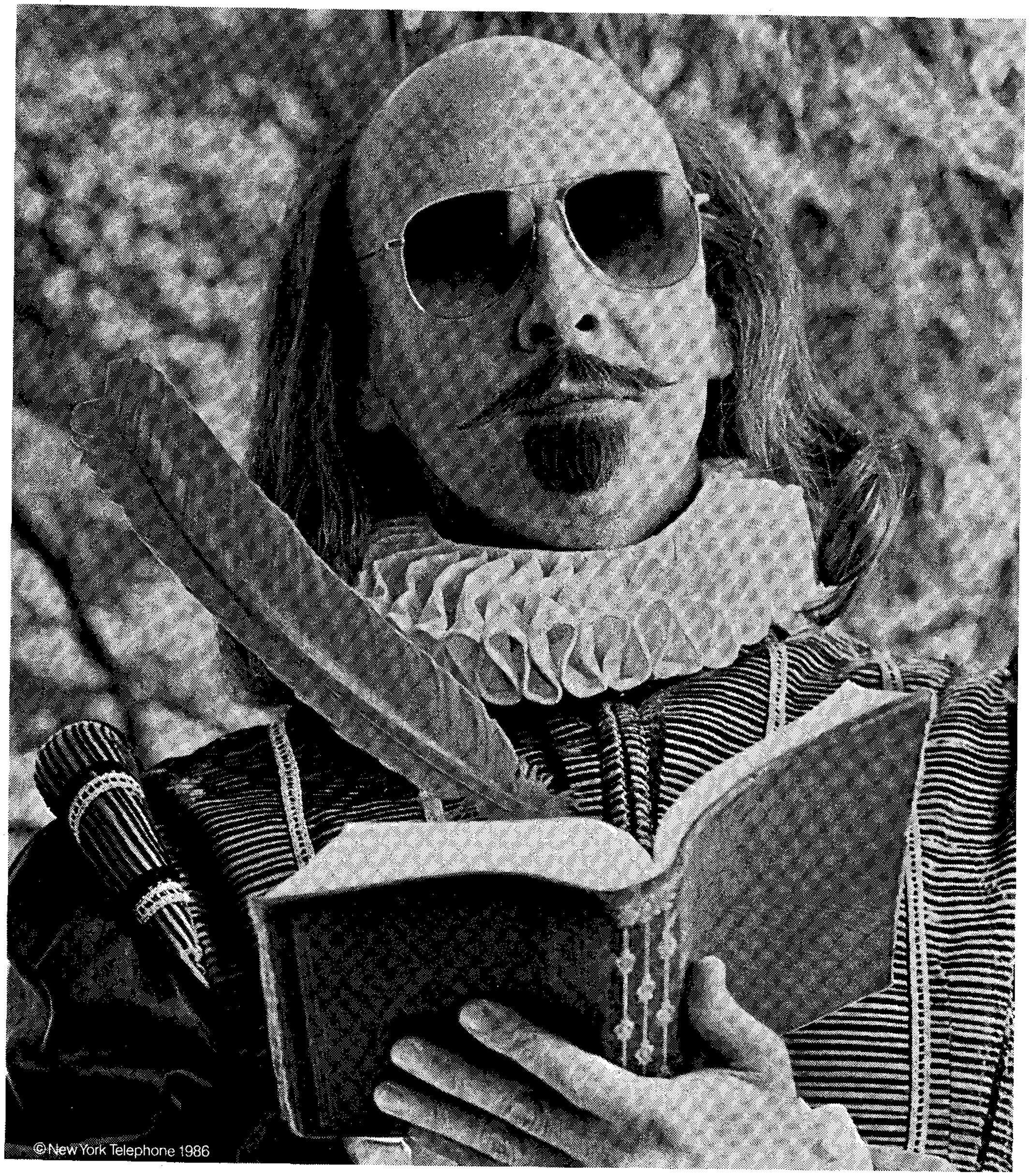

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LETTERS

Parental Discretion Advised

AFTER READING MARILYN WEBB'S "SEX and Single Parents" [May 19], no one could dare ask why teenage drug abuse, pregnancy, and suicide are all on the rise. Parents are too busy sleeping with other people's parents and have no time to give love and attention to their children. Nobody suffers like the kids.

Catherine Shea
Manhattan

The Joke Goes West

I OFFER FURTHER INFORMATION TO DAvid Blum regarding "Who Starts Those Jokes?" [May 19]. Early during the afternoon of Tuesday, April 29, the Joke was sent to New Mexico by telephone from our investment-banking friends at L. F. Rothschild. The Joke spread rapidly thereafter through Albuquerque and Santa Fe.

David P. Buchholtz
Albuquerque, N.M.

Sweet Liberty

YOUR SPECIAL ISSUE ON THE STATUE OF Liberty centennial celebration ["Our Liberty," May 12] was chock-full of information and essays, but it failed to let the public in on what is probably New York's best-kept secret: that one does not need a yacht or $40,000 (which seems to be the going rate for a weekend charter) to see the Statue. One needs only the price of a ticket on the Staten Island Ferry for a delightful view of it.

Martin Silver
Long Beach, N.Y.

NICE OF *New York* TO ALLOW ANDREW Hacker to both update and tout his previous article about getting a Jewish son-in-law ["The Next Wave"]. However, he displays a rather Marxist philosophy concerning who keeps minorities down when he suggests that "whites . . . must appropriate newcomers more disciplined than themselves" in order to maintain control.

Indeed, attributing such Machiavellian purpose to established elites ignores the cultural heritage of Asians (and other newcomers) who arrive in the United States with a work ethic that, though not Anglo-Saxon, nonetheless allows them to move toward social and financial parity with those whites already integrated into the culture. And although Hacker's "telephone test" may permit minority-group

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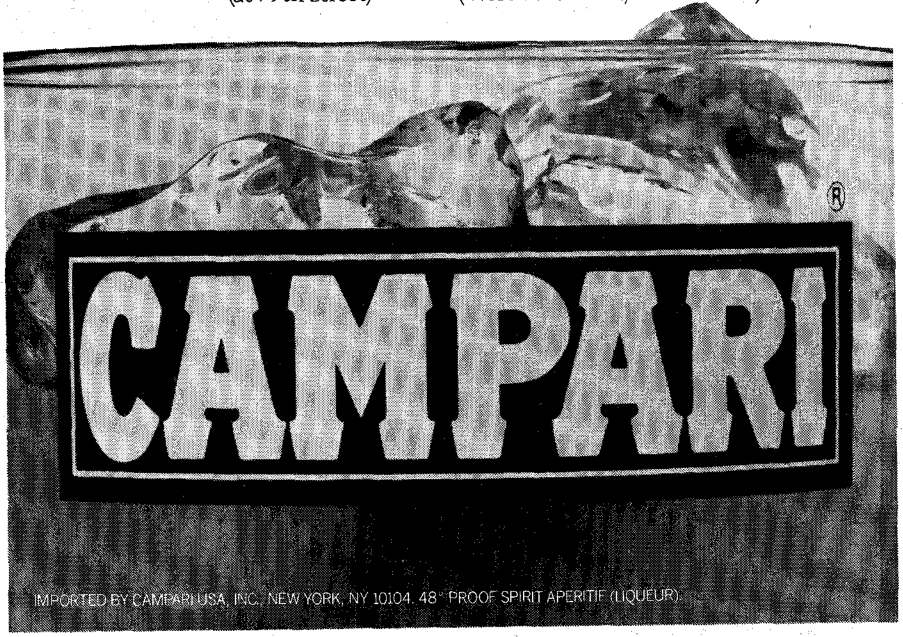
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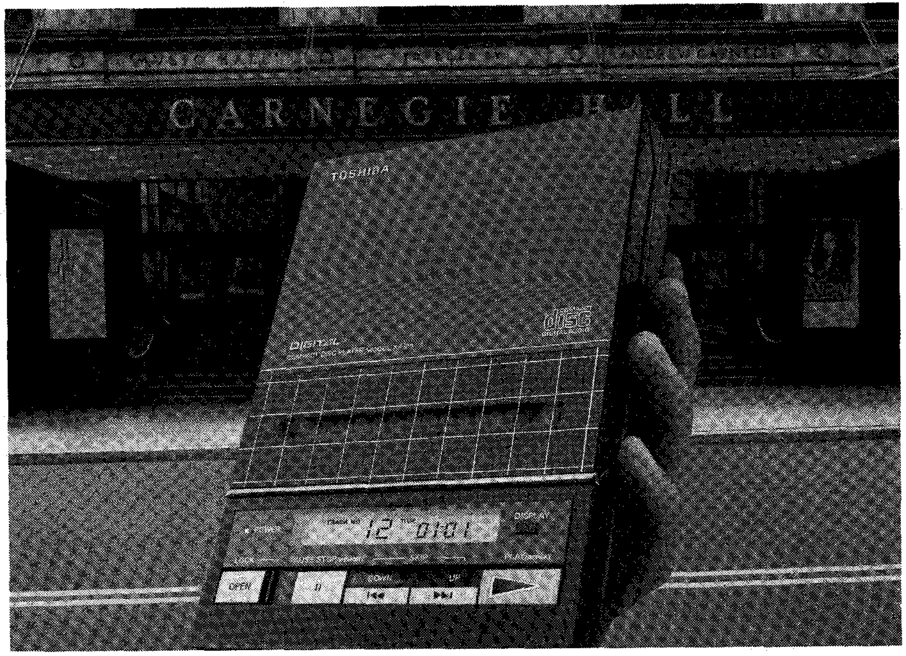

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members to "wear their ethnicity lightly," it is face-to-face encounters that are important in the hiring hall and workplace, where one's ethnicity is displayed in obvious fashion. Haitians and Caribbean blacks, as well as the Asians about whom Hacker writes, are rushing toward middle-class economic parity because of their cultural heritage—not because it is impossible to discern their roots when talking with them on the telephone.

Lydia S. Rosner
Assistant professor of sociology
John Jay College
Manhattan

Steven Brill's Dental Record

YOUR RECENT ITEM ON STEVEN BRILL AND the *Wall Street Journal* ["Intelligencer: Brill Snaps Back at the *Journal*," by Peggy Tyre, May 12] may have given your readers something to chew on, but clearly left them with the wrong impression.

Brill, as you noted, has complained about our recent front-page profile of him that began with an anecdote about his once having bitten a staffer during a water-polo match in his pool. At the time your reporter called the *Journal* about the Brill profile, an editor who had not checked with our sources told her the anecdote should be read as a joke.

Despite Brill's denial, our sources confirm the story. We are pledged to confidentiality and cannot reveal the name of the bitee, but we assume the teeth marks have disappeared by now anyway, assuring anonymity. Let the record also show, despite what Brill implies, that we have no evidence whatsoever that he is a cannibal.

Stewart Pinkerton
Deputy managing editor
Wall Street Journal
Manhattan

The House That Never Stops

WHEN I OPENED A FORM LETTER FROM Bantam Books, I realized that Terri Minsky's portrayal of the publishing house was accurate ["The House of Hits," May 5]. In response to my proposal for a book, Bantam suggested I buy one of theirs: *The Writer's Survival Manual: The Complete Guide to Getting Your Book Published Right*. It's nice to meet a publisher that doesn't stop selling, even when it's writing to writers.

Pearl Duncan
Manhattan

TERRI MINSKY QUOTES BANTAM DETRACTORS at great length. The substance of the complaints seems to be that Bantam has chosen not to publish "serious" books. I'm fifteen months into the research for a book about the development of Los Angeles and the Chandler family (of the Times-Mirror corporation), a subject that I, and the book's publisher, Bantam, re-

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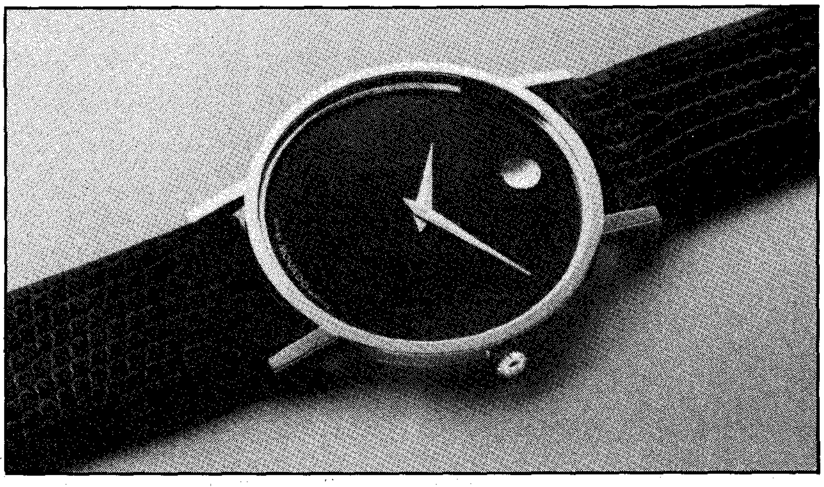

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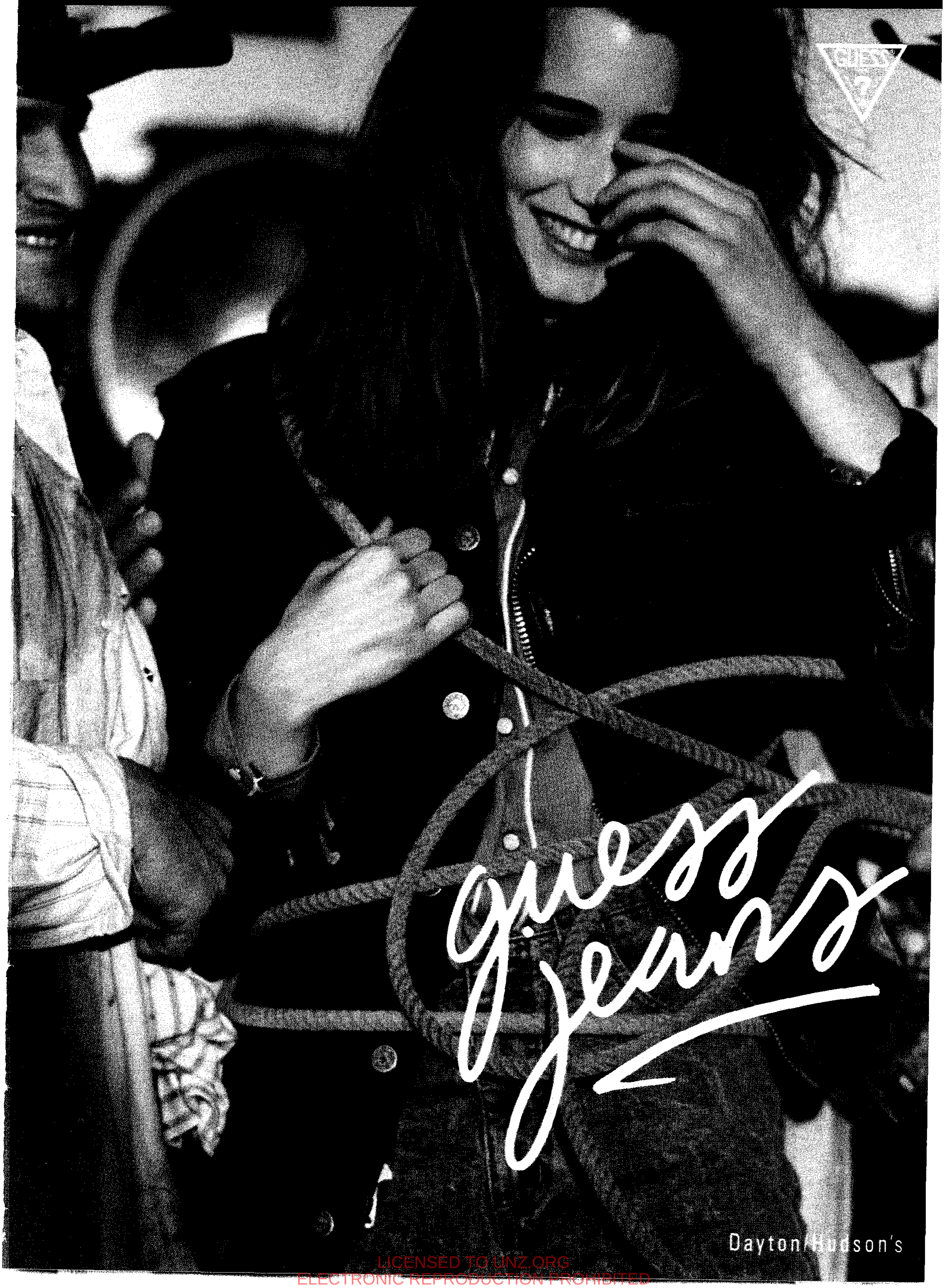
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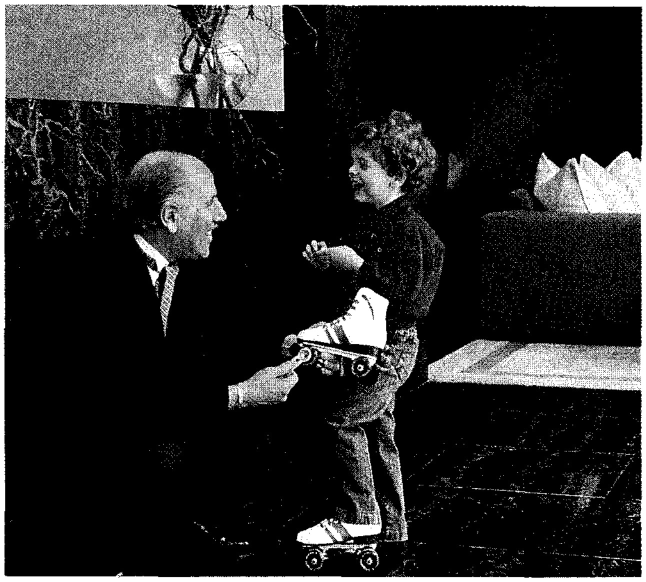

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Elin McCoy and John Frederick Walker
Food & Wine Magazine, June 1984

gard as having the utmost significance.

Writer Minsky notes that the average hardcover book sells 7,500 copies but that Bantam only wishes to sell four times that number. I, of course, find that laudable, the more so since mine is precisely the kind of book Bantam's rival editors say only they would publish. The agents and editors your writer chose to quote maintained that Bantam deals just with "celebrity authors," a category to which I doubt the perfervid Minsky would assign me.

Finally, the Bantam editor working on my book, Steve Rubin, is portrayed by your writer as a shallow gossip. My first piece for *New York* was in October 1965. Since then I've worked with dozens of book and magazine editors, and have had no more thoughtful and intelligent editorial direction than that furnished me by Rubin and publisher Linda Grey. Minsky alleges that Rubin habitually closes his phone calls with "I love you." In our dozens of conversations he's never said that to me; perhaps he has been too busy manifesting love for the book I'm working on.

Lawrence S. Dietz
Santa Monica, Calif.

Still Writing After All These Years

RHODA KOENIG SAYS THAT "ERNEST HEMingway, dead, writes more than Harold Brodkey, alive" ["Books: Adam and Eve on a Raft," May 12]. Might I point out that Hemingway, dead, writes nothing at all. His heirs and assignees publish a lot where the money and publicity are. Brodkey isn't doing that, I admit, but he is publishing a lot in other places, *vide* a new story in a limited-edition book, *Women and Angels;* stories in *Partisan Review, Vanity Fair,* and *The New Yorker;* a 135-line poem—that's quite a long poem—to be printed in a limited edition; essays in *Antaeus* and *The New York Times Book Review;* and a 16,000-word letter to the editor of *The New York Review of Books.* I admit this is not as visible as a center-ring book, but it is a considerable amount of work accomplished and available for inspection.

Harold Brodkey
Manhattan

What Would Freud Think?

YOUR ARTICLE ON THE PROBLEMS AT THE New York Psychoanalytic Institute ["What Would Freud Think?" by Dinitia Smith, March 31] made me smile. Every time I go past the headquarters of this ultra-serious organization ("There is precious little laughter ringing through the four-story building on East 82nd Street"), I think of its original use, to house bowling alleys, a restaurant, and a club for the Singing Society of Austrians in 1926.

Christopher Gray
Director, Office for Metropolitan History
Manhattan

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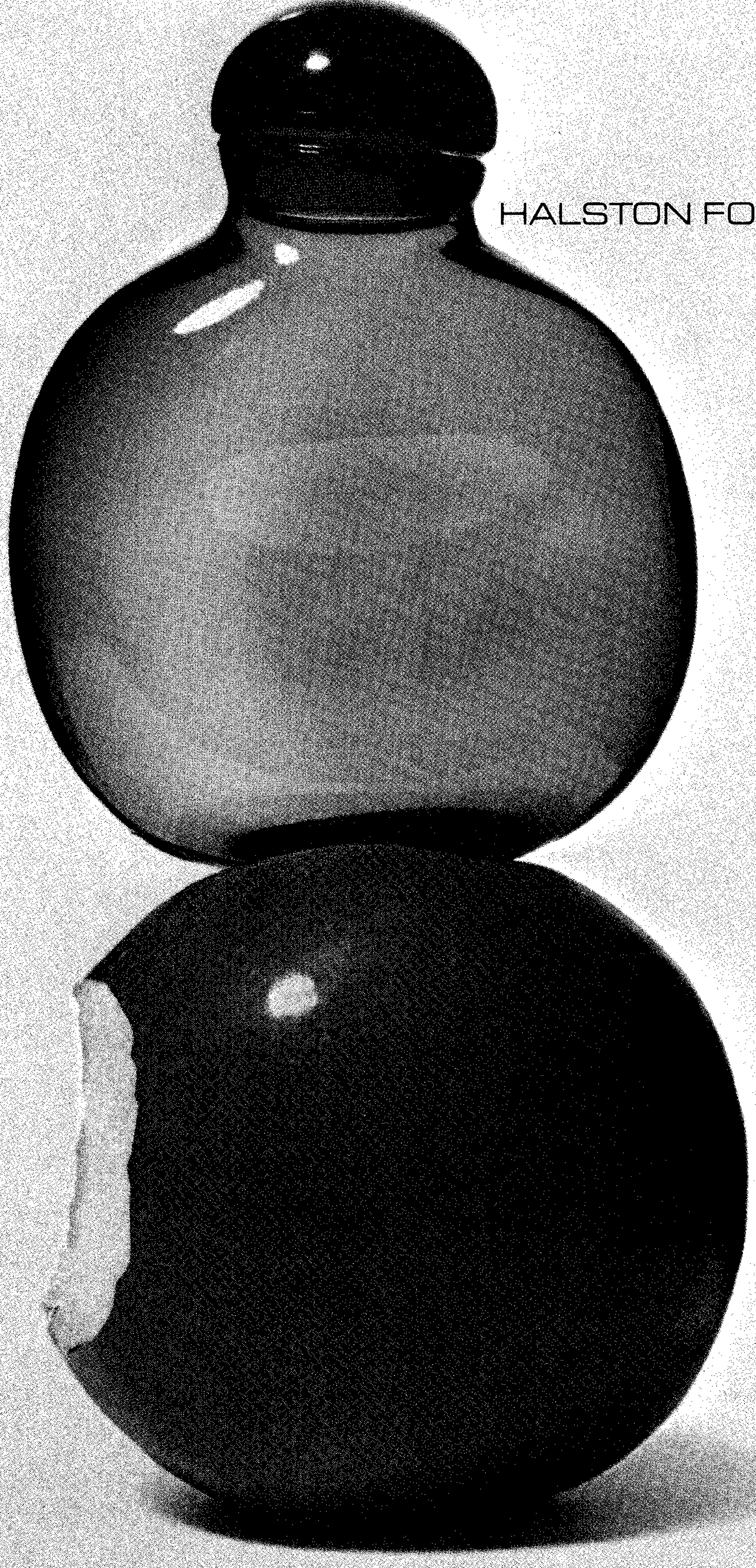
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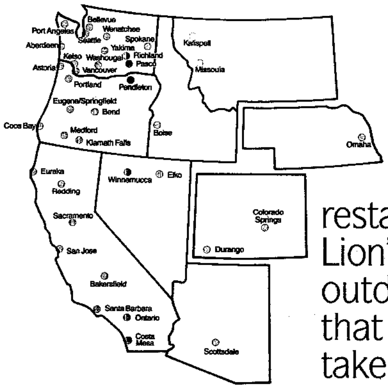
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CORY'S HELPERS...TRUPIN'S REHABILITATION...A DOWNTOWN SHOWDOWN...A JAVITS SNAFU

AQUINO HIRES SOME LOCAL MEDIA HELP

Now that her honeymoon with the American press is over, Philippines president Cory Aquino has decided to sign on with the New York media experts who counseled her during her presidential campaign. Aquino's minister of information, Teodoro Locsin, has just done a contract with political consultant David Sawyer and the Daniel J. Edelman public-relations man John Scanlon to "get out the Aquino message" in the United States.

Scanlon and Sawyer first worked with Locsin when they served as *pro bono* consultants to the Aquino campaign. The media pair were introduced to the Harvard-educated Locsin by a Sawyer associate who met Locsin while covering Asia for an *Economist* newsletter. One of Scanlon and Sawyer's first assignments for the Aquino government: They set up a meeting between Locsin and top editors at *Time.*

CONVENTION CENTER FUMBLES A SHOW

All is apparently still not in order at the new Jacob K. Javits Convention Center. *People* magazine was supposed to hold a tribute to Joe Papp there last week, but moved it to the Seventh Regiment Armory because, according to *People* spokeswoman Betsy Wagner, the Center is "an organizational disaster."

People switched the party to the Armory because only two weeks before the event, the staff at the new convention center hadn't decided how much to charge the magazine for renting space, catering a picnic dinner, and helping stage the evening's entertainment by the cast of *A Chorus Line.* At the last minute, the *People* organizers had to send out a second set of invitations to 2,000 guests, telling them to go to the Armory instead.

Convention Center spokesman Joe Slakas said, "*People* had very unique requirements. We wanted to accommodate them, but it wasn't to be. We've had fourteen shows and special events, and we think our record speaks for itself."

—PEG TYRE

BARRY TRUPIN MOVES UPTOWN

Mr. Trupin is building *another* dream house. Barry Trupin, who has spent the last two years trying to turn the former Henry du Pont mansion in Southampton into his own turreted, eighteenth-century château ("Mr. Trupin Builds a Dream House," *New York,* June 18, 1984), is now tackling Pierre Cartier's mansion. He has started a two-and-a-half-year restoration of the 96th Street mansion, which sits between Fifth and Madison Avenues.

Trupin, who is still fighting his Southampton neighbors over the du Pont project, has hired New York architects Scott Bromley and Robin Jacobsen to renovate the six-story Beaux-Arts mansion, which was built in 1915 and was home to Cartier, the grandson of Cartier founder Louis François Cartier. "We're going to restore the building to exactly the way it looked in 1915," Trupin says. "The only things we're adding are a two-story atrium with a glass-and-iron ceiling, which we'll turn into a very formal garden with period Roman and Greek statues, and a swimming pool, which we're building on the site of the old carriage house." When will he move in? "In about a year and a half," he says with a laugh. "If my neighbors let me."

NO BULL AT BATTERY PARK CITY?

Battery Park City architect Cesar Pelli has taken Merrill Lynch by the horns and says he doesn't want its famous bull logo running roughshod over his master design. The investment firm, which will move into two Pelli buildings in September, wants to place bronze bull insignia over the building entrances.

"For the sake of design," says Pelli spokesman Tom Morton, "we think the companies shouldn't use their logos." But Merrill Lynch says a corporate headquarters without its trademark above the door is unthinkable. "It's a question of corporate identity over architecture," says Merrill's Jim Flynn. Battery Park City head Sandy Frucher, who's sure a compromise can be reached, said, "I can't believe I'm about to spend a whole lunch talking with two corporate executives about bulls."

PUBLISHING BIGS BACKING HIRSCH

It looks as if the New York media crowd is not about to keep its distance now that one of its own is running for Congress. *The Runner* publisher George Hirsch, who was founder and publisher of *New Times* and a founder and publisher of *New York,* will announce on June 10 that he is running for the 15th Congressional seat, against the Republican

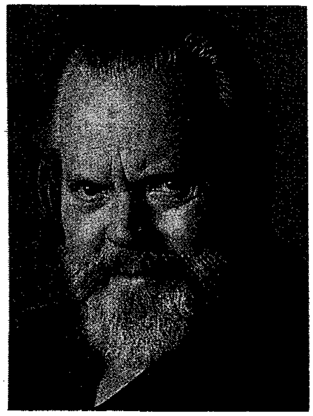
AQUINO

THE NEW MERRILL LYNCH HQ

THE TRUPINS

Photographs: top, Albert Garcia/Gamma-Liaison; center, Erica Lansner; bottom, Harry Benson.

TOMMY TANG COMES EAST...THE *NEW* NEW SNOBS...A CANNES DO...A DECORATIVE DRAMA



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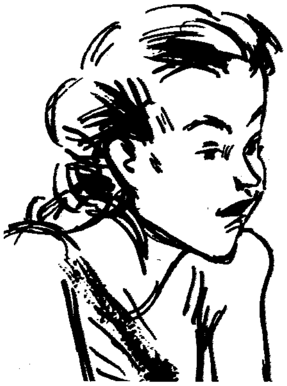
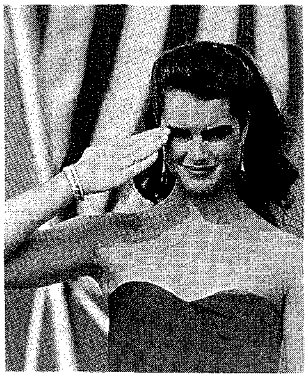


A HAMILTON CHARACTER



SHIELDS

incumbent, Bill Green.

Hirsch has signed up a powerful mix of editors and publishers to hold fund-raising parties for him. Included in the group: *USA Today* publisher Cathie Black; *Good Housekeeping* editor-in-chief John Mack Carter; former *New Yorker* publisher George Green, now the executive vice-president of the Hearst magazine group; and Green's wife, Wilma Jordan, *Esquire*'s general manager.

TOMMY TANG TARGETS TRIBECA

Californians who pine for good Thai food and funky Melrose Avenue may be relieved to find a new version of a hot Hollywood restaurant, Tommy Tang's, opening in TriBeCa this September. Tang and his wife, Sandi, are planning to expand and redesign the space now occupied by Exile restaurant, on Greenwich Street near Reade. To ensure a smooth start-up, Tommy Tang will bring along a brother and four veteran staffers. "TriBeCa is perfect for us," says Sandi Tang. "Our friends and our customers have always been downtown kind of people."

NEW ACHIEVERS TAKE ON NEW SNOBS

Now it's the New *Two* Hundred. *Dynasty*'s Catherine Oxenberg, Brooke Shields, Cornelia Guest, and Nabila Khashoggi are teaming up with Wall Street traders and corporate lawyers to form a social club they say will rival the New Four Hundred ("The New Snobbery," *New York,* April 7, 1986)—because the club's members will be chosen on the basis of business ties instead of bloodlines.

The new young snobs plan to use Regine's as their "clubhouse." "We want a room full of interesting, high-powered, ambitious professionals," says Anne Maniatty, a trader at Morgan Stanley and one of the founders of the new club. "People are embarrassed to go to events with no purpose and stand around with other people who have nothing to say."

A PLAY ABOUT SEX AND DECORATING

New Yorker cartoonist William Hamilton is talking to the Manhattan Theatre Club about putting on a play he has written about a quintessential Hamiltonian character.

Entitled *The Emperor of Ice Cream,* the play tells the trials and tribulations of an unmarried female CEO who, eager to get pregnant, enlists the aid of her married, homosexual interior decorator to lure a successful but hopelessly self-absorbed man into unwitting fatherhood.

"It's about very contemporary and very urban preoccupations," says Hamilton. "Interior decoration, business, and sex."

A CANNED CANNES REPORT

American reporters back from Cannes are still talking about *USA Today* film critic Jack Curry's report on the Orson Welles retrospective. The problem with the eyewitness account was that it appeared in the paper six days before the event took place.

In *USA Today*'s May 12 issue, Curry described the scene at the retrospective, where, inside a hall, a "respectful narrator" hailed Welles's contributions to film while "outside, on the floodlit beachfront, three local boys dressed up like Alvin, Simon, and Theodore handed out buttons and T-shirts promoting the upcoming movie *The Chipmunk Adventure.*"

Curry wasn't talking, but his editor, Joe Urschel, admitted that the story was written several days in advance. "We normally report live, but given the scope of the festival, Jack decided to cover it on the basis of the information he had. He should have made sure that the events he wrote about happened, but he didn't."

WENNER'S CHARITY OKAYED IN INQUIRY

State attorney general Robert Abrams's office is winding up its inquiry into Jann Wenner's National Alliance Against Violence ("Intelligencer," February 3) and says that Wenner's board was able to account for the approximately $215,000 left in the foundation's account. The alliance is in the process of turning the money over to other nonprofit handgun-control groups.

The inquiry into the foundation, which Wenner set up after John Lennon's death, was initiated by Abrams after the foundation's former executive director, Betsy Gotbaum, left last spring. Gotbaum then began demanding an accounting from Wenner about what he had done with what was left of the $450,000 she'd raised from foundations and corporations and from such prominent New Yorkers as Annette Reed.

"We checked out all of the allegations," Abrams spokesman David Fishlow says, "and found no evidence of wrongdoing. The foundation was essentially not operational, but there was no evidence that any of its funds had been misused."

Photographs: top, Douglas Kirkland/Sygma; bottom, Harry Siskind/Outline. Illustration by William Hamilton.

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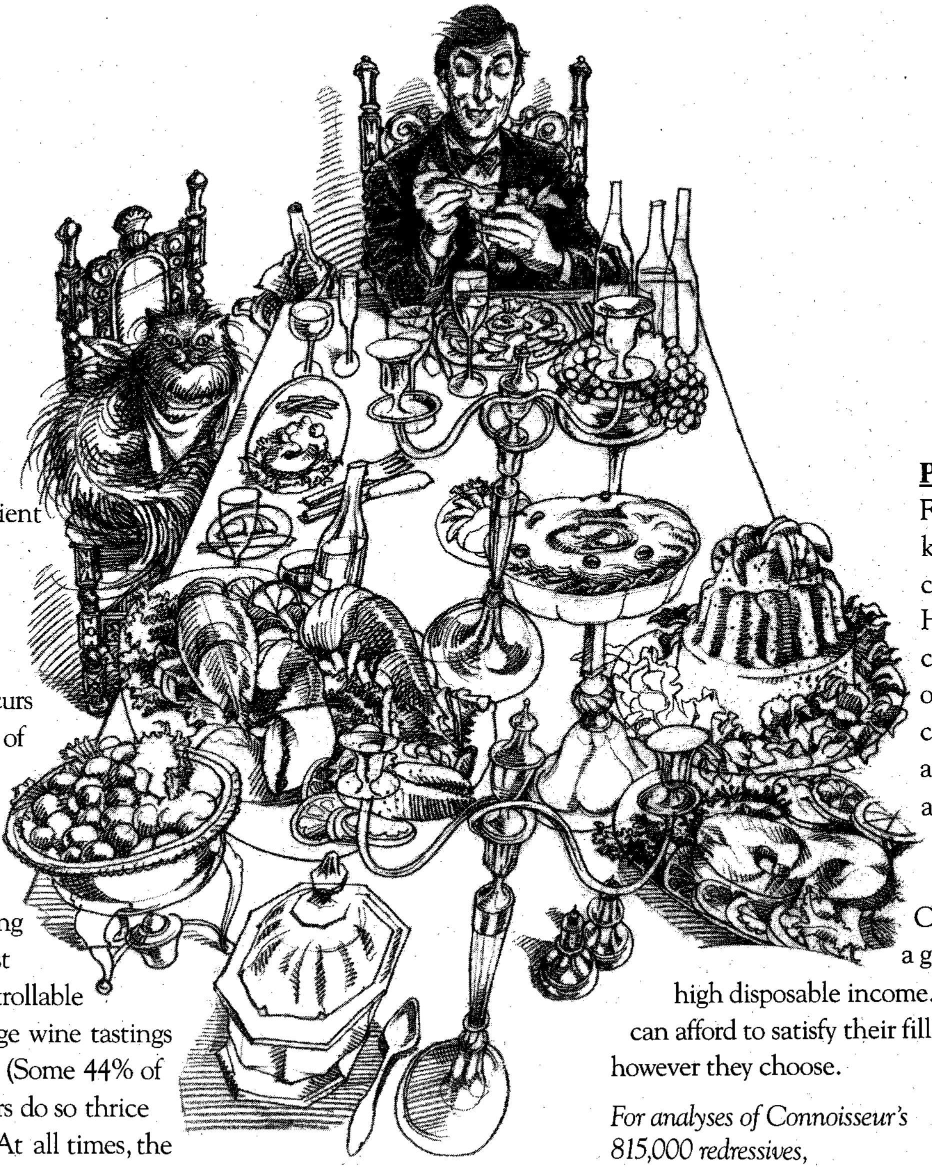
The Connoisseur Syndrome: A group of behavioral patterns exhibited by those habitually discriminating persons known as connoisseurs; a craving for quality—the best—associated with a chronic urge to acquire beautiful objects and the means to do so. Identified by Thomas Hoving, Editor-in-Chief, Connoisseur magazine (Hearst, 1986).

FEEDONISM



Symptoms

Named for the ancient branch of ethics that proclaimed dish-fulfillment as man's chief moral duty, feedonism occurs when the pleasures of the palate become an obsession. When affected by simultaneous symptoms of bibbling rivalry, the feedonist experiences uncontrollable compulsions to stage wine tastings and dinner parties. (Some 44% of Connoisseur readers do so thrice monthly or more.) At all times, the afflicted observe the behavioral standards set down by the noted etiquette writer Emily Host.

Note: The Roman general Lucullus and the emperor Edible Rex are the best-known historical examples; Seymour Britchky and Gael Greene stand out among contemporary cases.

Prognosis

Feedonism has no known cure and is chronic and costly. However, the condition occurs only in the civilized world and primarily among the wealthy; it reaches peak intensity among Connoisseur readers, a group known for high disposable income. These people can afford to satisfy their fillanthropic urges however they choose.

For analyses of Connoisseur's 815,000 redressives, foyeurs, male chauffeurists, symphomaniacs, and other manic possessives, consult Polly Perkins (Hearst, 212/262-7635).

Source: 1985 Monroe Mendelsohn.

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The National Interest/Michael Kramer

THE WRONG GEORGE?

Bush Tries Again

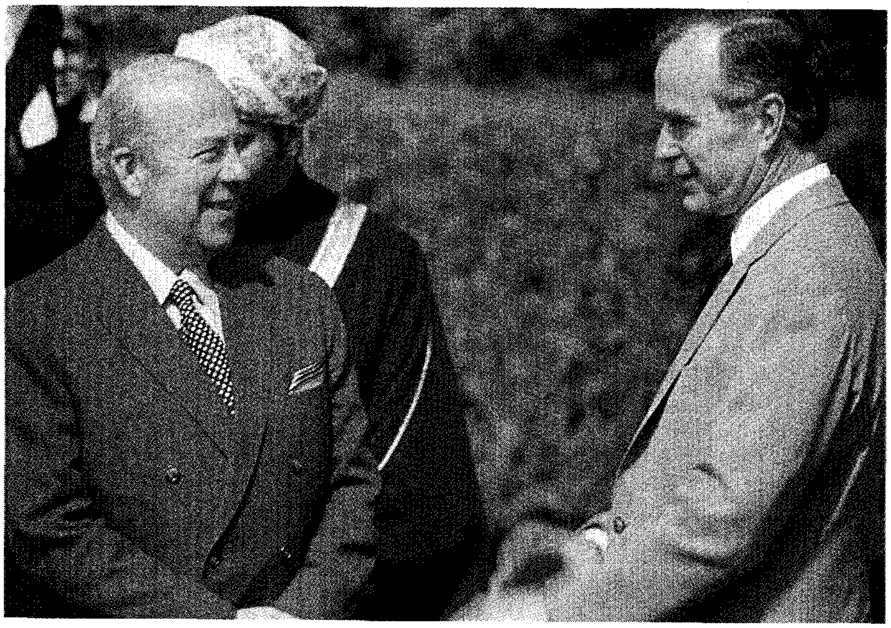
"MAYBE IT'S THAT WE'VE GOT THE WRONG George. Or that the George we've got should be more like the other George."

The speaker is a senior Reagan-administration adviser partial to George Bush for the 1988 Republican presidential nomination. The "other George" is the secretary of state, George Shultz. The problem is a perception, a belief that Bush is viewed as too weak to succeed Reagan even if he becomes the GOP nominee. The wish is that Bush could be more like Shultz, whose hard-line foreign-policy pronouncements and quietly confident manner have marked him as a politician one doesn't cross—whereas dumping on Bush has become something of a national pastime.

Consider some of Bush's more recent statements and actions, and you can understand why "Doonesbury" says that Bush has "put his manhood in a blind trust," and why Mark Russell, the comedian, gets laughs simply by mentioning the veep's name. In contrast to Reagan, who is called the Teflon president because criticism slides off him without a trace, Bush is becoming known as the Velcro vice-president—a situation the veep himself acknowledges when he says, "I'm a lightning rod for flak."

Bush's critics call his problem "the wimp factor"—and the veep's excessive caution was on full display two weeks ago in Boston. (This was after a stop in Waterbury, Connecticut, where Bush had spoken at a fund-raiser for a Republican congressman who was absent because he didn't want to miss a House roll call—in which he voted *against* the Reagan-Bush administration on a trade bill.) In a speech at the USO center at Logan airport, Bush said that in the 1960s and 1970s America let its defenses "crumble." Originally, Bush had ordered the line struck, thinking it would offend former presidents Nixon, Ford, and Carter. He relented only when his staff pointed out that the night before, in Washington, Reagan himself had gone even further in an attack on the "Democratic party's politics of . . . weakness abroad."

Consider, too, the recent fuss over Bush's praise of the Teamsters union. Labor Secretary Bill Brock, in a speech cleared in advance by the White House, told the Teamsters at their Las Vegas convention, "You've lost . . . public trust" because you're "mobbed up." Taking a different tack, in a videotaped message Bush sent his "best wishes for a successful and productive convention." To be fair, it must be noted that other politicians followed Bush's line. And one could argue that the veep was simply being shrewd, since he, not Brock, is running for president. What made the matter a total political loss for Bush, however, was that earlier he reportedly said he would attend the Teamsters gathering in person and, according to *Newsweek,* his change of heart has caused the Teamsters to look elsewhere for a candidate to support. So Bush got it from both sides.


STRONGER STUFF: *Some Bush supporters wish he had Shultz's mettle.*

Even when he says what he really thinks, Bush gets in trouble. When he said recently that oil prices were tumbling too fast, the White House shrieked, and even though Reagan eventually backed him up, Bush's remark will win few votes in the early-primary states of Michigan, Iowa, and New Hampshire, where people would love to see the Arabs drown in their black gold.

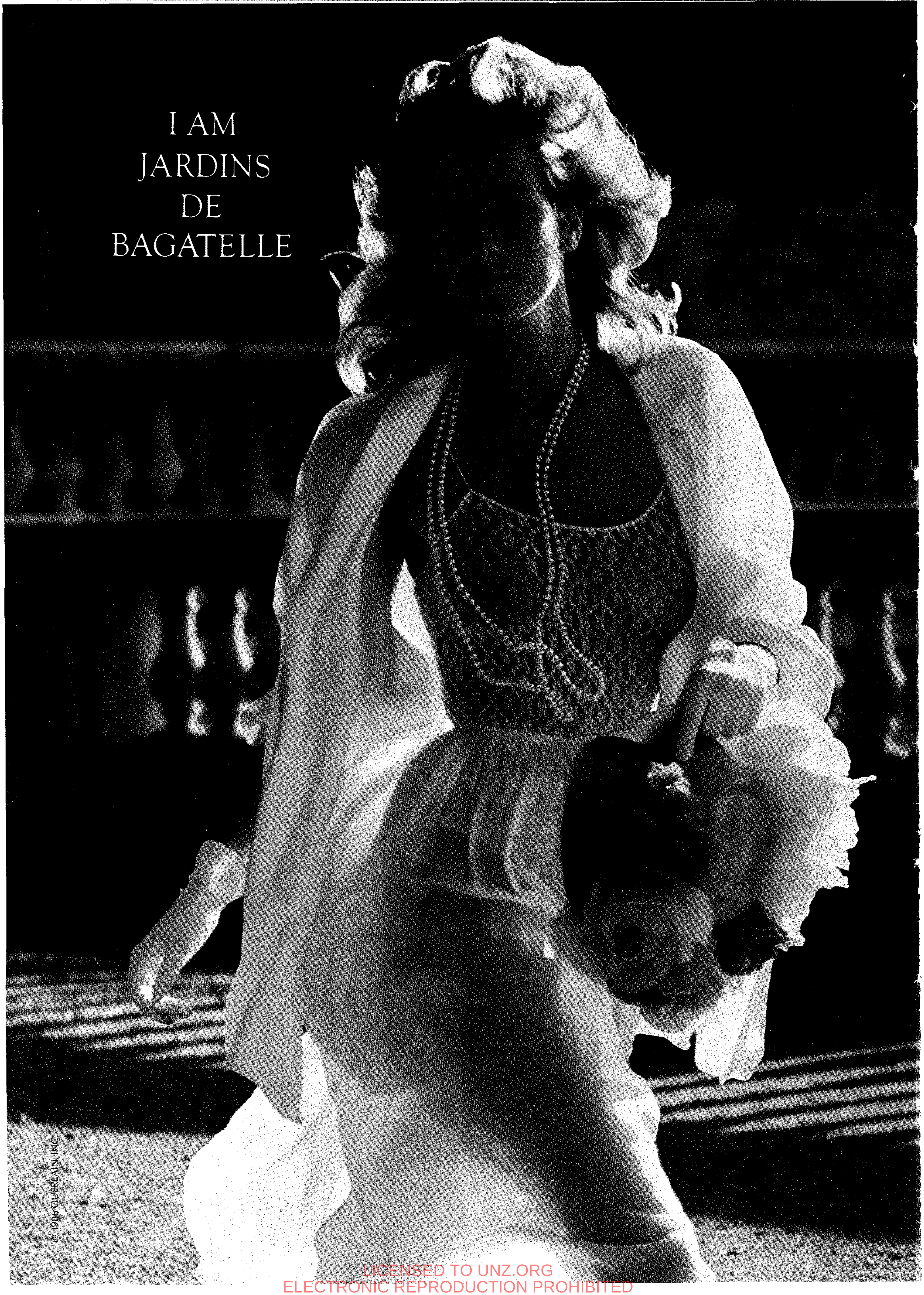
On the stump, the veep is still George "Four States" Bush: "I was born in Massachusetts and brought up in Connecticut. The family gathers in Maine, and I still consider myself a Texan." His tireless cheerleading for Reagan is accepted as normal for a vice-president, but his audiences often wince when Bush appears to be boasting, as in "I see the president every day at 9 A.M.," or "I was on the phone to the Situation Room this morning." Those who've followed Bush for years will recall the 1980 campaign, when the best Bush could do to trumpet his foreign-policy experience was to say things like "Let me qualify for name-dropper of the year: The last time I spoke with Mao Tse-tung . . . "

On the national scene, the fallout in media-land has been heavy. A recent *Newsweek* piece, "Is George Bush Up to It?," fairly savaged him for his "talent for political gaffery," his use of the "oddly prissy euphemism," and his sycophancy. The low point came when George Will, a conservative columnist on good terms with the Reagan team, noted Bush's blast at Mario Cuomo and labeled the veep a "lapdog." Will accused Bush of lying, pandering, and demagoguery—and concluded that Bush had earned an earlier Washington *Post* characterization of him as "the Cliff Barnes of American politics," a reference to the *Dallas* character, whom the *Post* described as "blustering, opportunistic, craven and hopelessly ineffective, all at once."

Despite all this, Bush's lead in the polls is wide and widening. Why? One explanation is that it's way too early to measure preference, and that today's polls reflect name identification only. Another is the Republican party's hierarchical nature. Speak to Republican leaders around the country and you get the sense that it is Bush's turn, that he has earned the right to be the nominee.

The explanation that Bush buys is that his work as vice-president—by all accounts admirable and truly valuable to the administration—is recognized and appreciated by the electorate. "I'm not focusing on [the wimp factor]," says

Photograph by Mark Reinstein/Photoreporters.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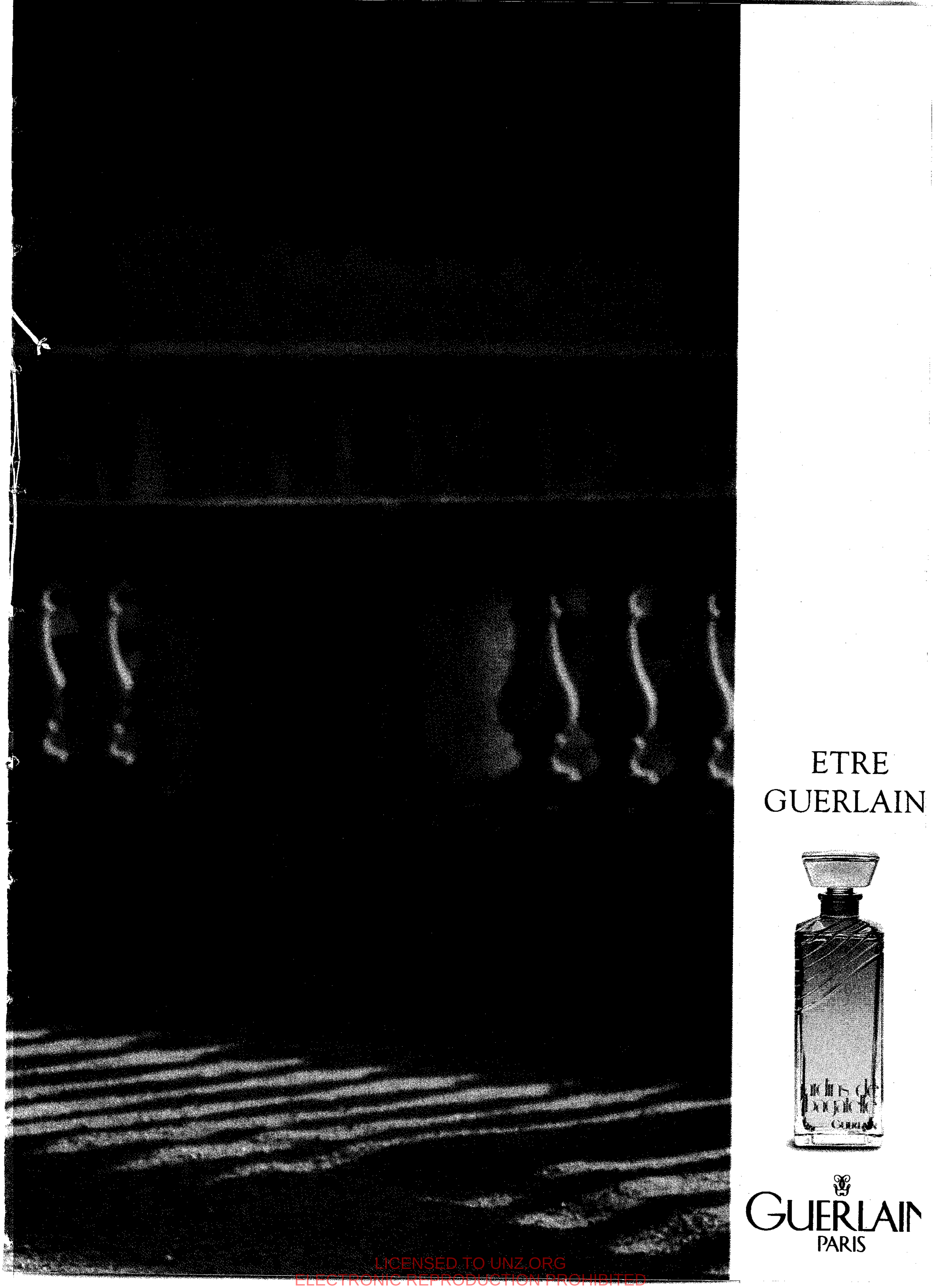
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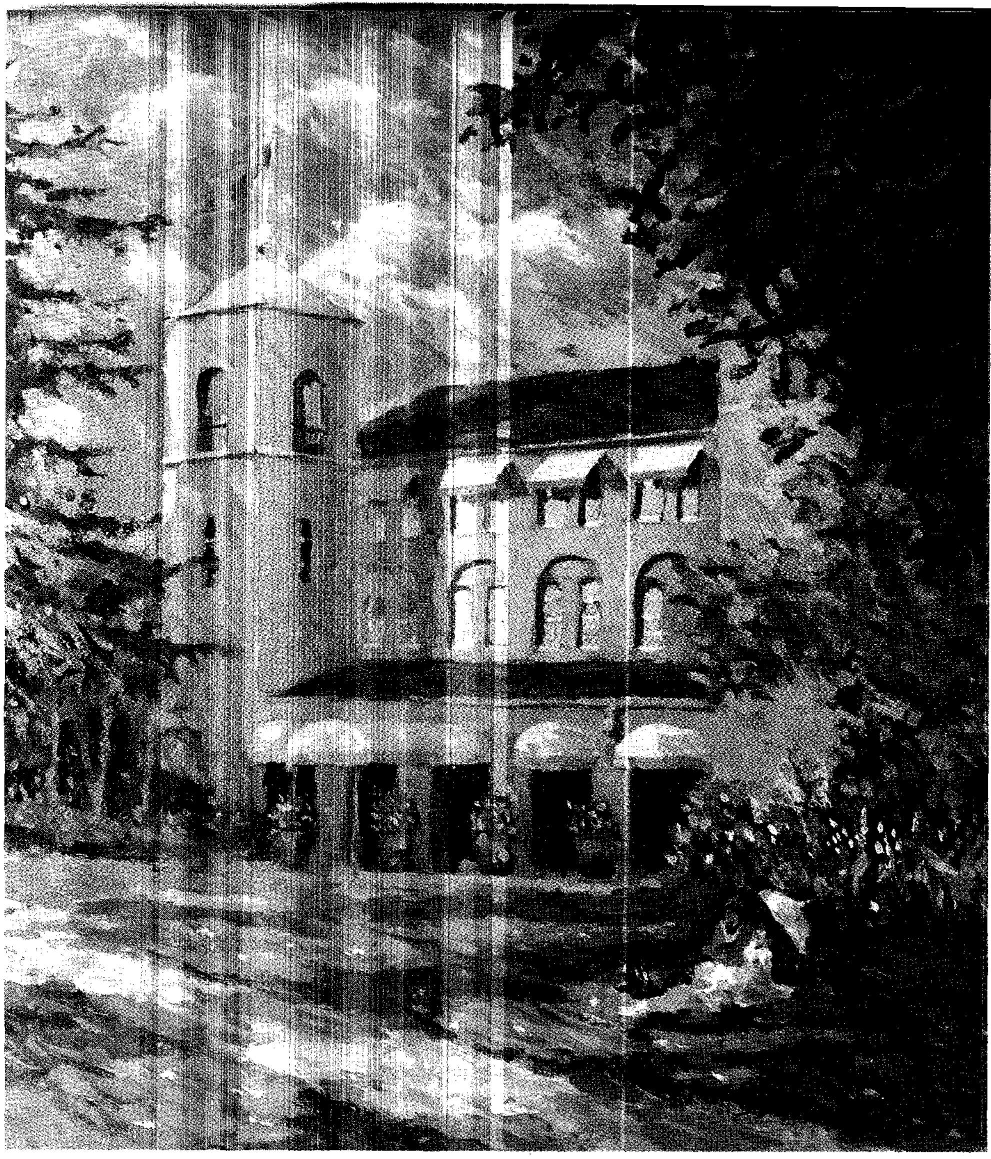

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Bush, "because you don't have the kind of support I have, the strong positives the polls reveal beneath the preference numbers—which I agree don't mean much at this point—without having people believe that you can lead. I don't know why George Will writes that stuff, but fortunately a lot of people in this country don't agree with him. A *lot*. It's had no negative impact on me or my efforts.... My ability to raise money is way beyond everyone else's, and everyone wants me as a speaker at their events.... My staying power was questioned in 1980, and I was the only one left besides the president. If people felt the way Will feels, it would show up. What's showing up instead is a manifestation of belief in me. I've been sold short before, and I proved them wrong."

Believing this, Bush is sticking to his strategy. He insists he is not "looking for an issue" on which to demonstrate his independence from Reagan—even though some of his closest advisers have urged him to do just that. "That's just not a game I can play," says Bush. "For better or worse, I'm tied to the president."

But Bush's devotion to Reagan and his high standing in the polls haven't choked off opposition. Instead, the competition seems to have become more intense. Already, Pat Robertson, the television evangelist, is semi-running for the White House, and last week Robertson surprised with a strong showing in the first phase of the process that will select Michigan delegates to the Republican National Convention. He may even have won—the Michigan system is so complicated that the real victor won't be known for months. And while Bush has spent the past year trying to shut down hard-right support for Jack Kemp, a greater danger looms: Paul Laxalt, the retiring Nevada senator, is openly flirting with the notion of running for president. Laxalt, a close friend of Reagan's, says his advisers tell him he's "got as good a shot at it as anybody.... A lot of Republicans have been contacting me, and we've been in touch with the inner circle of Reaganauts, who tell me to hang loose and not to close any doors."

Laxalt's words aren't what Bush—who describes his relationship with Reagan as if it were a marriage—wants to hear.

If the nibbling continues, and if Laxalt or even someone like "the other George" makes the race, in the end Bush may be remembered for standing tall only on the subject of vegetables. Speaking at a Republican breakfast on May 5, Bush's wife, Barbara, told how a woman had written asking for some of her husband's favorite recipes. Vegetables were excluded, said Mrs. Bush, because two years ago, when he turned 60, the veep said, "I'm never going to eat broccoli, Brussels sprouts, cauliflower, or cabbage again." And, she added, "he hasn't." ■

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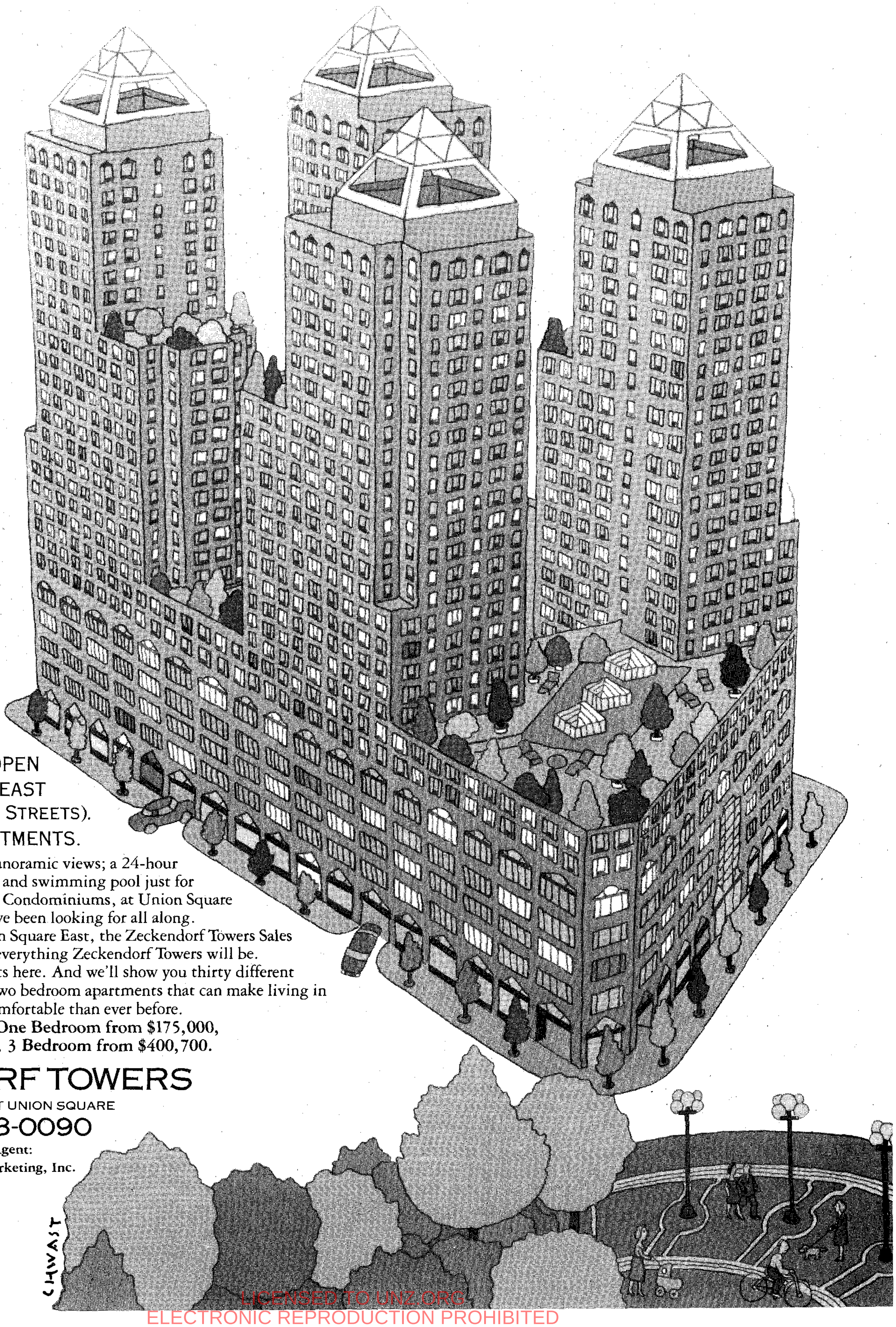

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BETTING ON A BUST

Those Hot Specialty Retailers

SOME OF WALL STREET'S MOST SOPHISTICATED short-sellers are locked in a fierce struggle with the bulls over one of the hottest stock-market groups in the country—the specialty retailers.

Based on the size of the bets, someone's going to wind up making—or losing—millions.

Veteran retailing analyst Don Trott, 51, is certain he knows the outcome. "The short-sellers [bettors on lower rather than higher stock prices] are going to have their heads handed to them," he says.

Specialty retailing is a growth area because it focuses on a specific area of merchandise. Toys "R" Us and The Limited (women's apparel) are typical of the giant specialty retailers. Their big appeal to consumers stems from their wide assortment of goods and their generally competitive prices.

The short-sellers—for reasons that I'll get to later—figure it's only a matter of time before these "overpriced stocks" tumble. As one prominent short-seller put it, "I've suffered through fads, but at some point every fad dies."

However, Trott, of the New York–based brokerage firm of Mabon, Nugent & Company, thinks the specialty retailers still have plenty of room to grow, particularly some of the consumer-electronics chains and membership warehouse clubs (in which members pay an annual fee to buy goods at big discounts).

In consumer electronics, Trott favors Circuit City Stores (recent price: 24), Crazy Eddie (37), Highland Superstores (30½), and Newmark & Lewis (17½). Among the membership warehouse clubs, Trott likes Costco Wholesale (17), Pace Membership Warehouse (16½), and the Price Company (55½).

Though the stocks of many of these companies are up 100 to 300 percent from their lows of the past 52 weeks, Trott says, "these stocks easily have the potential to rack up additional gains of 35 to 50 percent over the next twelve months."

Most of Trott's "magnificent seven" are said to sport fair-sized short positions. For example, as of May 15, Newmark & Lewis (whose shares are listed on the American Stock Exchange) carried a short position that amounted to about 13 percent of the floating supply of the company's stock (407,000 shares, excluding insiders' shares). Circuit City Stores (whose shares are traded on the Big Board) showed a short position of about 8.5 percent of a floating supply of about 21 million shares.

Normally, in non-option-related securities—and neither Newmark nor Circuit City has such options—the average corporate short position runs in the 2 to 2.5 percent range.

CRAZY
EDDIE

CRAZY EDDIE: *Is his stock price insane?*

Figures on short sales for stocks traded over the counter are harder to come by. (Trott's five other favorites are OTC stocks.) But sources tell me that a sizable number of the shares of Crazy Eddie, Highland Superstores, and Pace Membership Warehouse are short.

Short-sellers are by no means oblivious to the growth prospects. Still, they argue that there are legitimate grounds to expect lower stock prices. The reasons vary and include earnings shortfalls (below Wall Street expectations), burgeoning price competition, and the suspicion that some companies are engaged in reckless expansion that will lead to saturation.

There's also concern about those ritzy price-earnings (p/e) multiples—16 to 26 for the consumer-electronics chains and 30 to 40 for the membership warehouse clubs. These p/e multiples are based on Wall Street's 1986 earnings expectations. The general market, as measured by Standard & Poor's 500-stock index, is selling at about fifteen times Trott's projected 1986 earnings.

In the event of a market sell-off—which many analysts are predicting—the bearish view is that the richly priced specialty retailers would be especially vulnerable to a stiff decline.

What's more, the short-sellers point to a peak in demand for the big product in consumer-electronics chains—the videocassette recorder. These bears further observe that such chains are heavily dependent on Japanese products—notably from Sony, Panasonic, Pioneer, Hitachi, and Toshiba—all of which are getting more expensive because of the yen's strength against the dollar.

One of the best short-sellers around, private investor Robert Wilson, is especially bearish about consumer electronics. Citing Circuit City Stores and Highland Superstores in particular, he says, "It's only a matter of time before these stocks collapse."

Trott, however, insists that growth prospects are substantial for his seven favorites—although he's quick to point out that he doesn't expect every participant in the field to prosper.

He admits that the specialty-store field is getting more crowded, but he says prospects for growth from current levels are still enormous.

He points, for example, to consumer electronics, which is a $35-billion-a-year business at retail. The industry is still fragmented, he says, with mom-and-pop stores and small chains accounting for an estimated 52 percent of sales. In contrast, he says, the consumer-electronics "superstores"—which include the four chains that Trott is pushing—have only about a 16 percent market share.

Trott sees that market share changing dramatically. He figures that the "superstore" sector should boost its market share to 35 to 40 percent over the next five to seven years. And he sees his four favorites, given their effective advertising, service, and pricing, as growing more rapidly than the industry as a whole, with an earnings gain of about 30 to 40 percent a year.

Circuit City and Highland are evolving, as Trott sees it, into "the McDonald's

Photograph by Donal Holway.

and Burger King" of consumer-electronics brand retailing. Circuit City has 75 outlets; Highland, 43. Here is Trott's earnings outlook for the two. Circuit City: $2.70 a share in fiscal 1987 ending next February, up from fiscal 1986's $1.97, and a further gain to $3.50 a share in fiscal 1988. Highland: $1.60 a share ending next January, up from fiscal 1986's $1.36, and a rise to $2.05 a share in fiscal 1988.

For Crazy Eddie (24 outlets) and Newmark & Lewis (34), which focus on the Northeast, Trott makes these earnings estimates. Crazy Eddie: $1.35 a share in the fiscal year ending February, up from 96 cents a year earlier, and $1.70 to $1.75 in fiscal 1988. Newmark & Lewis: 90 cents a share in fiscal 1987 ending next January, versus 67 cents a year earlier, and $1.15 to $1.20 a share in fiscal 1988.

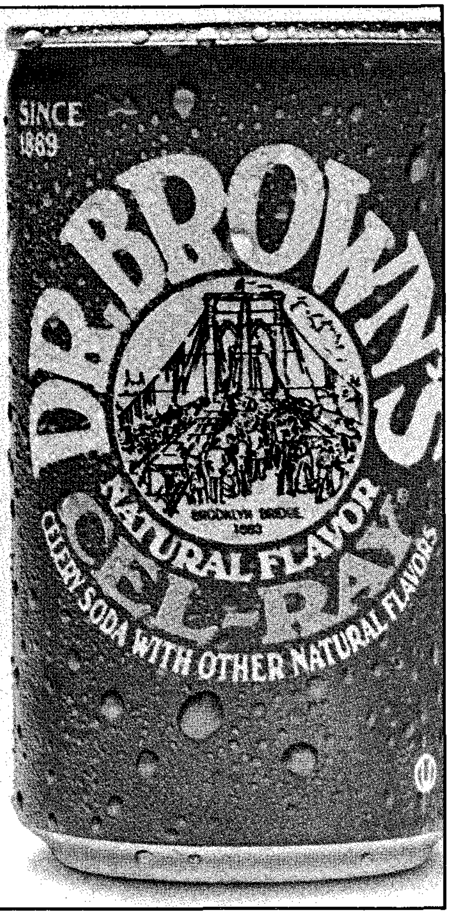
Membership warehouse clubs are dominated by the granddaddy, the Price Company, which opened its first store in 1976. Trott estimates that the firm, with 33 outlets, has somewhere between one third and two fifths of the market. Pace; Costco; Sam's Wholesale, a division of Wal-Mart; and BJ's Wholesale, a division of Zayre Corporation, are the other big chains. Together, the five control about 70 percent of the market.

The bears argue that these companies have expanded so rapidly that they're on the way to saturating their markets. Trott, on the other hand, argues that saturation is a long way off. At the end of last year, he says, 128 membership warehouse clubs had sales of $4.5 billion. By 1991 or 1992, some estimate, there'll be 400 to 500 stores with annual sales of $25 billion to $30 billion, and saturation will have been reached. However, Trott argues that the country can support 800 to 1,000 such stores.

Trott recalls franchising experts saying that 3,000 American units would represent saturation for McDonald's. "But today," he points out, "McDonald's has over 6,000 restaurants in the United States, and they're still adding at least one a day."

Here's Trott's earnings outlook for his three favorite membership clubs: Price, which is on an August fiscal year, is projected to earn $1.35 a share in the current fiscal year—up from $1.02 in fiscal 1985—and $1.85 a share in fiscal 1987. Costco, also on an August fiscal year, is expected to earn 35 to 40 cents a share this year—versus an 1985 deficit of 51 cents a share—and 65 cents a share in fiscal 1987. Pace, which showed a deficit of 95 cents a share in its past January 31 fiscal year, is projected by Trott to earn a partially taxed 50 cents a share in fiscal 1987 and a fully taxed $1.05 to $1.10 in fiscal 1988.

Trott's bottom line: "Play the top specialty retailers, because they'll continue to be a market smash." ▬



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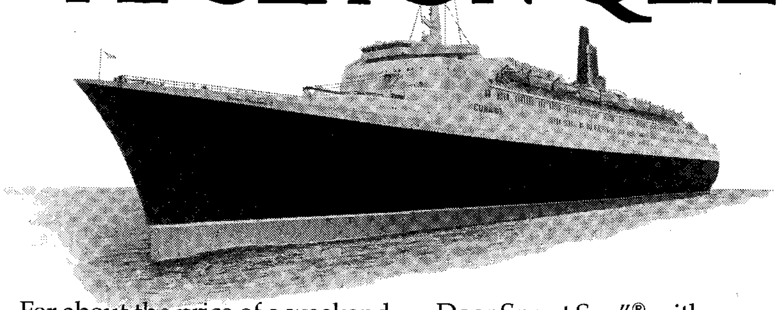

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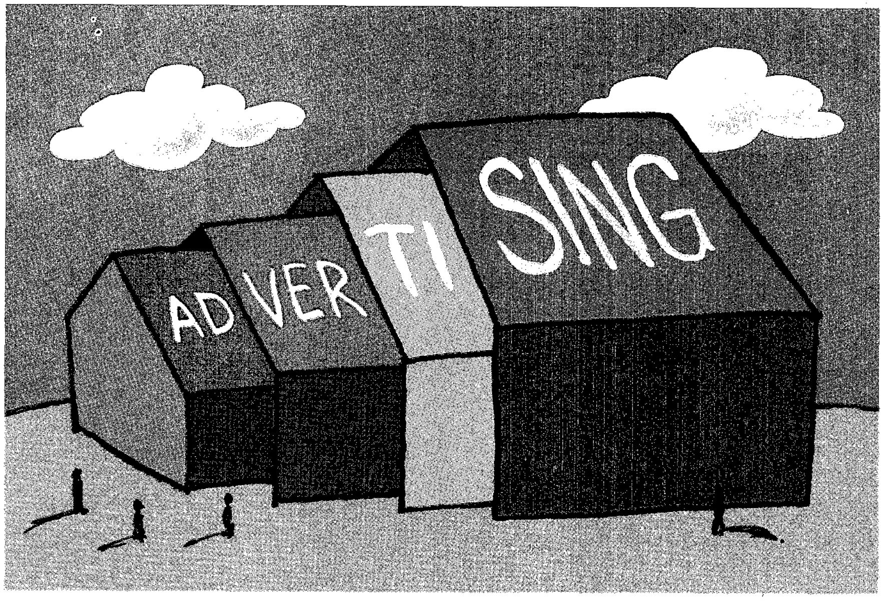
On Madison Avenue/Bernice Kanner

MERGER FALLOUT



GROWTH INDUSTRY: *Recent agency mergers are altering the advertising landscape.*

For Better—or Worse

WHISPER THE WORD "FALLOUT" TO ANYone in adland and chances are you won't conjure visions of Chernobyl. In the advertising world, where "merger" is now being heard as often as "storyboard," fallout has taken on a brand-new—but still ominous—meaning.

Agency mergers have been remaking the advertising landscape for decades. Margaret Stahl, an analyst at Wood Gundy, counts over 200 acquisitions by the publicly held agencies between 1977 and 1985. But the buy-outs have never come at the pace seen in the last eighteen months, and they've never involved such powerful players.

The largest acquisition of 1982, for example—and at the time the largest in ad-agency history—was the purchase by Ted Bates of the William Esty agency for a paltry $50 million. In 1984, there were eight mergers, according to the American Association of Advertising Agencies (AAAA); in 1985, the figure grew to nineteen; and this year, a dozen major deals have already been cut—including the April union of BBDO International, Doyle Dane Bernbach, and Needham Harper Worldwide to create, for one brief moment, the largest global agency. That record was broken two weeks later by the widely publicized $450-million purchase of Bates by Saatchi & Saatchi. In the previous six months, Saatchi had also acquired Backer & Spielvogel, for $50 million plus at least that much in future payments, and Dancer Fitzgerald Sample had merged with Saatchi-owned Dorland Advertising. The new ad-biz behemoth could bill as much as $7.6 billion next year.

So fevered is the climate that such mergers as Foote, Cone & Belding with Leber Katz Partners, and Ally & Gargano with Marketing Corporation of America—marriages that in other times would have been big news—have gone virtually unnoticed, overshadowed by bigger, splashier weddings.

The marriages among the mighty have spawned question after question. Will the inviolate conflict-of-interest rule that has governed advertising for decades—that no agency may serve two masters in the same market—finally be relaxed? Which clients of the merged will be purged, and which will leave of their own volition? Which jobs and employees will be rendered obsolete? Will the giants elbow out the "midsize" shops, or will the non-merged smaller agencies feast on the crumbs dropped by newly dissatisfied advertisers? And, finally, will the merger-mad agency polygamists ever be satisfied with the size of their harems?

The agency mergers have been prompted in part by mergers among advertisers themselves, and the trend among many of them to use one campaign—and the agency that created it—worldwide. For good or bad, the result will be the homogenization of global advertising and—for the time being, at least—fewer large agencies and less competition.

Agency chiefs say the mergers are needed not just to cut costs but to stay in the game. Spurred in large measure by "need, not greed," according to Stahl, the mergers should transform the industry so it more closely resembles the world of finance. "Goldman, Sachs and Shearson Lehman ofttimes serve as advisers to clients on both sides of a deal," she says. "I expect that's the way the ad industry is going. These recent mergers are simply accelerating that scenario."

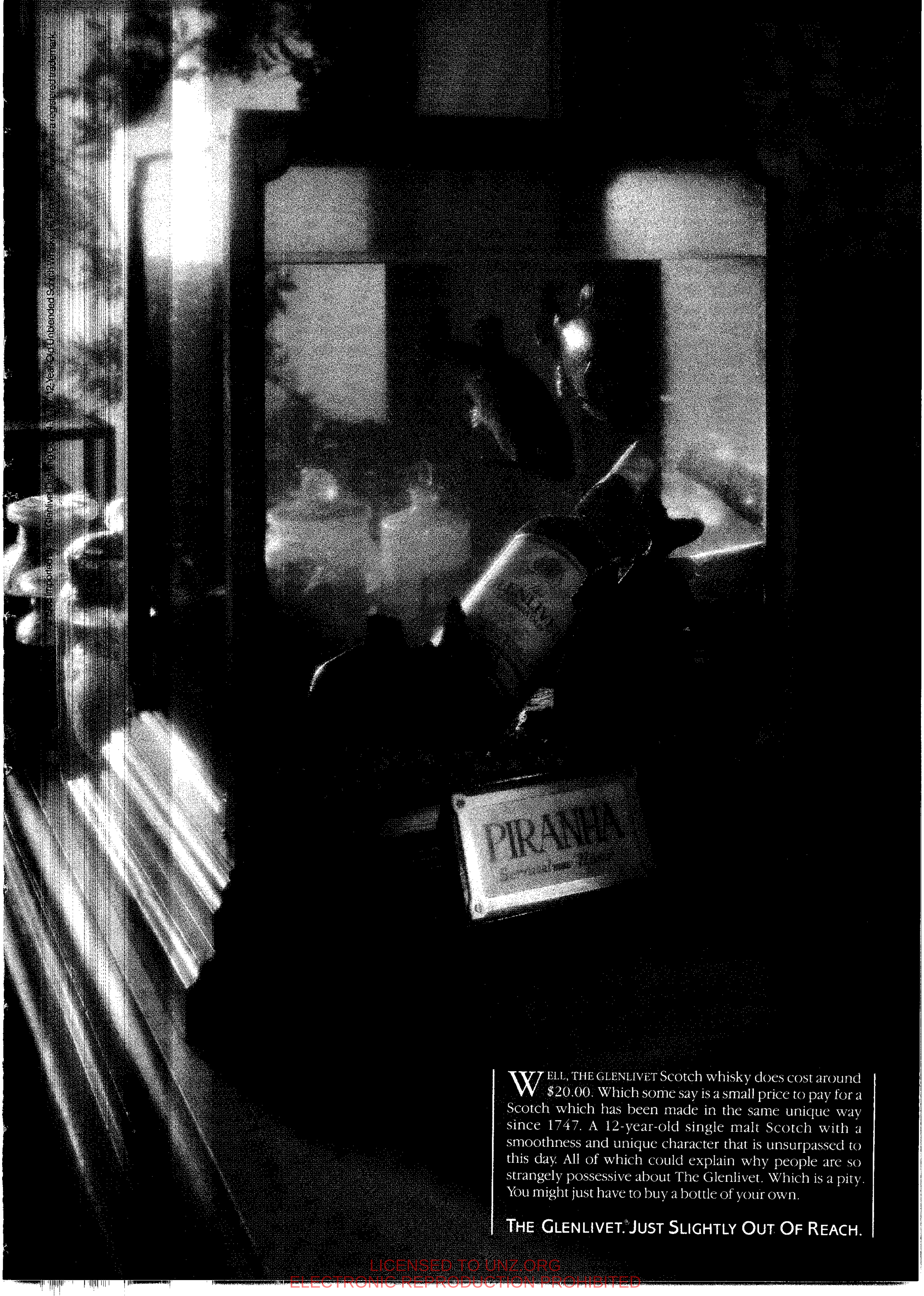
"The next six months will tell whether clients have a more relaxed attitude about conflict," says Harry Paster, executive vice-president of the AAAA. "It will also tell the dissidents—the people not in on the sale or who didn't make money because there was none to make. If they're talented and unhappy, they'll leave and start their own agency. We are going to see a rash of new spinoffs to make us think we're back in the sixties." That was the golden age of advertising, when the agency population boomed and the creative side truly deserved its name.

But some clients—those who view their agency as a trusted marketing partner sharing their most guarded secrets—are balking at the new rules. "There's no general trend to the way clients are responding," says Allen Rosenshine, chief of BBDO and engineer of the three-way merger. "They range from the business-like and rational to the highly emotional. Some clients are going forward, and some are going crazy."

The direction they choose depends largely on the nature of the potential client-agency conflict. There are three kinds of conflict, says Carl Spielvogel, a founder of Backer & Spielvogel. "There are religious conflicts, like Coke and Pepsi, General Motors and Ford. This is sacred ground, where you don't walk with your shoes on. There are banana conflicts, where you mention a competitor's name and your client goes bananas. Again, tread very carefully. And then there are ultimate-wisdom conflicts; that is, it's a conflict if your client says it's a conflict. Already there's a relaxation of the definitions by advertisers because, it seems, the only agencies that don't have conflicts don't have clients."

Ed Wax, president and chief executive of Saatchi & Saatchi Compton (Compton Communications was the first American morsel the Saatchis devoured, in 1982), feels that while "in reality, client confidentiality can be maintained between companies under an umbrella, the perception is something different, and per-

Illustration by Jo Teodorescu.



WELL, THE GLENLIVET Scotch whisky does cost around $20.00. Which some say is a small price to pay for a Scotch which has been made in the same unique way since 1747. A 12-year-old single malt Scotch with a smoothness and unique character that is unsurpassed to this day. All of which could explain why people are so strangely possessive about The Glenlivet. Which is a pity. You might just have to buy a bottle of your own.

THE GLENLIVET.® JUST SLIGHTLY OUT OF REACH.

[illegible] Imported by [illegible] Glenlivet Distillers [illegible] 12-Year-Old Unblended Scotch Whisky [illegible] is a registered trademark.

I hate this job.

I'm not just an empty suit who stands in front of a camera, collects the money and flies off to St. Maarten for the weekend.

I may model for a living, but I hate being treated like a piece of meat. I once had a loud-mouthed art director say, "Stand there and pretend you're a human." I wanted to punch him, but I needed the job.

What am I all about? I'm your basic, simple, complicated, mixed-up, confused, confident, frightened, outgoing, shy, most times manic, sometimes depressive guy. I know I'm very good-looking, and there are days when that is enough. Some nights, when I'm alone, it's not.

I like women—all kinds. I like music—all kinds. I don't do drugs. (I'm not moralizing—I just don't like what they do to your face the next day, and I need this face.)

Oh, yeah, about this fragrance. It's good. Very good.

When I posed for this picture, the art director, a real nice woman, insisted that I wear this while the pictures were being taken. I thought it was silly, but I said, "What the hell? It's their money."

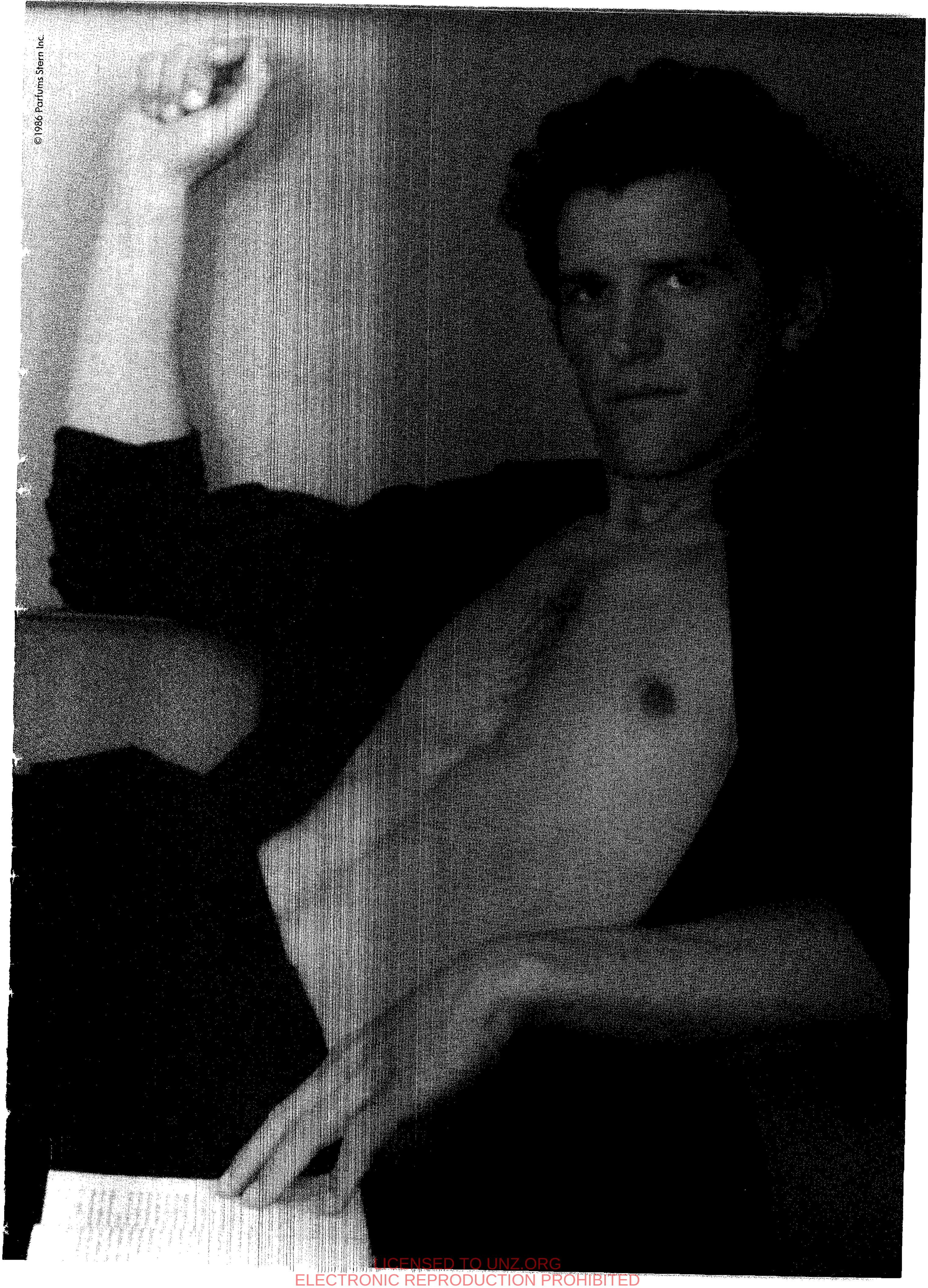
After a while, I realized I like this fragrance a lot. When the photo shoot was over, I walked right over, picked up the bottle, put it in my pocket and said, "If you don't mind, I'd like to take this as a souvenir." Then I smiled my best f___ you smile and walked out.

Next time, I'll pay for it. It's that good.

PERRY ELLIS
COLOGNE FOR MEN

PERRY ELLIS

FRAGRANCE FOR MEN.



©1986 Parfums Stern Inc.

ceptions in advertising—and life—are everything." (An "umbrella" is a holding company like Saatchi, composed of autonomous agencies.) "There's a lot of edginess among advertisers, manifested in jokes and banter."

But perhaps no one is more outspoken on this issue than Chrysler's Lee Iacocca. "As a client, I'm concerned about all the romance going on in your business," he told agency executives assembled at their recent annual convention. "Pretty soon I think everybody will be first cousins, [which could] wreck the whole gene pool. Like any client, I have questions: How does this help me? Does bigger mean better? What happens to creativity? How does this help me control costs? What about the competition? Right now it's difficult to find an agency with automotive experience enough to handle a national car account that doesn't already have one. The fact is, a big part of the competition in your game is gone."

Such talk plays into the hands of the non-merged agencies. J. Walter Thompson, an unmerged giant, recently ran an ad pointing out that it had scored more best-liked and -remembered TV campaigns in Video Storyboard Tests than the three members of BBDO-DDB-NHW combined.

A Grey Advertising ad tooted the shop's own horn while throwing a life preserver to "the very best creative people who have recently found themselves merged, purged, held by a third party or acquired. Maybe you'd be happier in an advertising agency, not a conglomeration," the declaration of independence stated. "Our idea of 'creative super-power' involves making great ads, not big deals."

The Ogilvy Group took a subtler tack when chairman William Phillips vowed at a shareholders' meeting last month to pursue the creative high ground and focus on quality and depth of resources for clients. "I don't hear clients saying, 'Become larger through financial maneuvers,' " he said. "Rather, I hear them say, 'Do great advertising for us and help our sales.' "

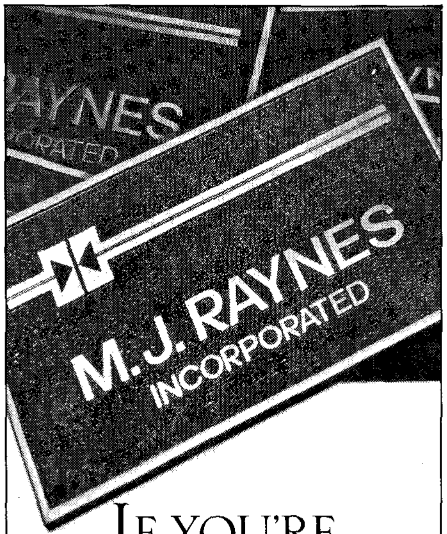
A Rosenfeld, Sirowitz & Humphrey ad posed the questions "Is your advertising account a victim of mergermania?" Are you worried that "at your size, you won't be important enough to them anymore? Or, that the mergers will only benefit your agency. Not your company?" At RS&H, the copy promised, "you won't get lost in the shuffle. Because there is no shuffle." Romann & Tannenholz, which proclaimed that an ad agency that "doesn't have an identity of its own can't give one to its clients," signed itself a "non-Saatchi & Saatchi agency." And the Bloom Agency plastered a page with its phone number—"the hot line for orphans of the agency merger-mania."

The ads may be part morale-boosting bluster—off the record, many proprietors of small and midsize agencies expressed fears of competing with the giants—but there are precedents that suggest new opportunity. When Benton & Bowles merged with D'Arcy MacManus Masius last year, for instance, Gaines Food moved out rather than share the kennel with Mars's Kal Kan, a pet-food competitor. Stroh's Old Milwaukee was pushed out of BBDO when the agency merged with Needham Harper—because Needham already had about $100 million of Anheuser-Busch billings. Jaguar had to wheel out of Bozell & Jacobs after that shop merged with Kenyon & Eckhardt—one of Chrysler's agencies—earlier this year. And though Colgate-Palmolive won't confirm that its days with Bates are numbered, it's a safe bet that the company will move its account elsewhere soon: "Religious" rival Procter & Gamble is served by two agencies—Saatchi & Saatchi Compton and Dancer Fitzgerald Sample—that share the Saatchi umbrella with Bates.

Some clients, on the other hand, may move their accounts—or parts of them—in-house, in keeping with the trend of "unbundling" what were once agency services. Several companies, including R. J. Reynolds, have already started buying their advertising themselves.

Will the mergers continue? "Not at this high temperature," predicts Rosenshine. "Another announcement now would only be laughable." (That doesn't stop the speculators from trading in the current rumor: a marriage between J. Walter Thompson and Ogilvy & Mather.) But Philip H. Geier, chairman of the Interpublic Group of Companies, which pioneered the umbrella concept two decades ago, thinks the mergers will continue unabated. "We've shown that we can cut administrative time 10 to 15 percent and allocate that time to servicing a client's account. That's a compelling story." Seven years ago, Geier predicted that mergers would result in perhaps half a dozen major worldwide agency systems. "I'm sticking with that scenario," he says now.

Of course, the pronouncements of agency people shouldn't necessarily be engraved in stone. A few years ago, David McCall, chairman of McCaffrey & McCall (subsequently bought by Saatchi), Chuck Peebler, head of Bozell & Jacobs (subsequently bought by Lorimar), Jack Bowen, chief of Benton & Bowles (subsequently merged with D'Arcy), and Carl Spielvogel all attested to the glorious future of the independent. None foresaw a need to merge. And, of course, there was the ad with which Bates announced its sale to Saatchi. It bore the signature of the shop's now-dead founder, Theodore Bates, who once stated unequivocally that his agency would *never* go public—and *never* be acquired. ■



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Bumps and Bulges? Rediscover Beautiful Contours.

Pinch the back of your thigh, your buttocks or the calf of your leg. Don't despair if skin takes on a puffy, orange-peel appearance. Let Clarins slimming body treatments come to the rescue to help improve body contours.

Clarins recognizes the causes.
The problem the French politely refer to as "cellulite" is shared by 90% of women. Lack of exercise, poor circulation, water retention, imbalanced nutrition, neglect of body care…these and more are the reasons why!

Clarins is the Problem-Solver.
Address those stubborn areas with Clarins slimming treatments and you will soon rediscover a beautiful silhouette. Formulated with natural plant extracts, they effectively work to accelerate slimming and reduce water retention. For maximal results, use in conjunction with a balanced diet and regular exercise program.

Clarins Contouring Body Cream works to accelerate slimming.
Massage those problem areas with this light, non-greasy treatment which helps combat skin's spongy "cellulite" appearance. The actions of the 13 key ingredients (including ivy, tea and meadowsweet) work in synergy to tighten, strengthen and firm the epidermal layer. Quickly penetrates—ideal for morning application.

Clarins Body Treatment Oil "Anti-Eau" helps to reduce water retention.
Formulated with 100% natural plant extracts selected for their "anti-water", firming and strengthening actions. Broom, geranium and marjoram are among the ingredients which work to eliminate skin's puffy appearance. Skin both looks smoother and feels softer. Ideal for evening use.

CLARINS
PARIS
Crème Multi Modelante
bio-suractivée
Contouring Body Cream
tightening, firming
Body Beauty Treatment
CLARINS
PARIS
Huile "Anti-Eau"
Ligne et Fermeté
Body Treatment Oil
contouring, strengthening

Take control of your contours!
See an exciting new you take shape with these Clarins slimming body treatments. And, enjoy a new sense of confidence and well being.

Clarins Skin Care Specialists provide personal beauty advice.
Consult with our trained Specialists to find answers to your personal beauty needs. And, receive a sample selected just for you from Clarins face, bust or body treatments.

Formulated with natural extracts. Dermatologically tested.

Contouring Body Cream	• Helps accelerate slimming while reducing spongy appearance of problem areas • Tightens skin tone while improving elasticity of the epidermis • Quickly penetrates, for morning application
Body Treatment Oil "Anti-Eau"	• Helps minimize puffiness (anti-water) • Firms and strengthens skin tone • Refines the epidermis, while softening and smoothing body skin

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

BONWIT
TELLER

FAST TRACK

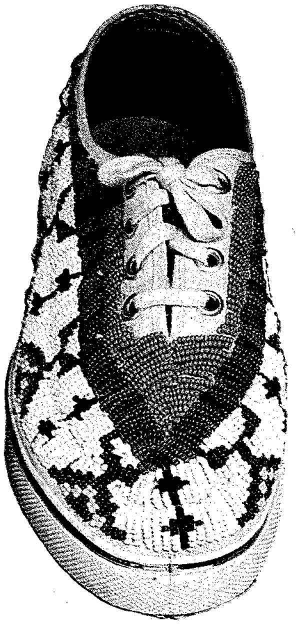
UPPER WEST

Without Feathers

JOSHUA TREES AND BEADED tennis shoes. Columbus Avenue, which we thought had everything, now has more.

As of June 15, it will have Silverbird (near 84th Street), which its owner says is Manhattan's first Native American restaurant.

Reuben Silverbird, a Navaho-Apache songwriter and singer (he recorded a version of "Love Me With All Your Heart"), began his piano bar and eatery as a pan-Indian project, collecting recipes from Buffy Sainte-Marie and other Native Americans. The buffalo meat, lamb, herbal teas, and blue-corn chips come from Indian companies. And Pima-Apache artist Melody Lightfeather molded the relief of Monument Valley mounted over the bar.



But West Siders who sample the "Navajo Jo-Jo" (an Indian fried-bread sandwich) amid the stubby papier-mâché Joshua trees can see even more vivid testimony to the stunning revival in Native American culture that's taking place across the country, simply by walking a few blocks south.

There they will see the beaded tennis shoe at left, one of a pair made by Effie Tybrec, a Sioux from the Rosebud reservation in Rapid City, South Dakota.

The updated moccasins are part of the American Museum of Natural History's "Lost and Found Traditions: Native American Art 1965–1985." The show, organized by the American Federation of Arts, runs through October 5. KAY LARSON

BRIEF LIVES

DRESS GREY

TAGGING ALONG WITH HER LITTLE brother on recruitment day for the Knickerbocker Greys, a century-old, all-male cadet corps, Alexandra Hallen was supposed to be bored. But there was something about the crisp step of the boys with their parade rifles, and the fathers swapping stories about *their* afternoons at the Seventh Regiment Armory. Smoothing her pink smock, she approached Commandant Michael Hess. "Do you take girls?" she asked.

"We hadn't—until Lexie," says Greys president Sandy Packard.

"I like the Greys because, um, I like sports and, um, meeting people," Lexie says, twisting her pearl bracelet. "I mean, I'm not there to meet . . . " The word "boys" goes unsaid as she ducks her head.

Hallen: *"I can handle hard things."*

Though Lexie is the first girl Grey, the group, which lists Rockefellers and Auchinclosses as former members, has "thought about it for ten years," says Packard. "With more women being leaders, they could benefit from dealing with the boys and from the discipline."

Hess, who taught many of the first female West Pointers, says, "The kids develop teaching skills because *they* do the teaching."

Lexie likes that. "I'm used to telling my brother what to do. I like the idea that the older children will do that to me."

Even more important, Hess adds, "the children learn to take correction. And women haven't been taught not to personalize criticism."

Lexie, a nine-year-old at the all-girl Nightingale-Bamford School, is ready to take on the boys. She jogs, bike-rides, and plays tennis with her dad, a Paine Webber vice-president. "He's very athletic with me—that's probably where I get my interest," she says. She also asks about his days in Vietnam. "All he's kept is his hat. I think he was a general. [He was a lieutenant.] He'll help me with the drills."

Lexie has already weathered being the only girl in her judo class at Dalton. "I can handle hard things. They wrote that on my report card."

What will those hard things be now? Not deciding what to do with her hair ("I'd like it down"). And not how she'll apply what she learns in the Greys ("I want to teach third grade, because it's the most important").

What, then? Well, maybe handling delicate egos. "I'm worried I'll be teaching my boyfriends something and embarrass them 'cause I'm stronger." JENNIFER ROBERTS

Photographs: left, Bobby Hansson; right, ©1986 Kelly/Mooney. Illustration by Guy Billout.

CHOW

BLINTZ-KRIEG IN THE EAST VILLAGE

One Sunday morning last year, some friends in the East Village went out for blintzes and eggs scrambled with kielbasa. They tried the Odessa, the Ukrainian coffee shop on Avenue A near 7th Street, but the line was out the door. Then they tried Leshko's, down the block, but it was jammed, too. Nor could they crack the Kiev, at Second and 7th. So, reluctantly, they ended up in a sunlit room where the eggs have hollandaise and the tomato juice has vodka—not what they'd had in mind.

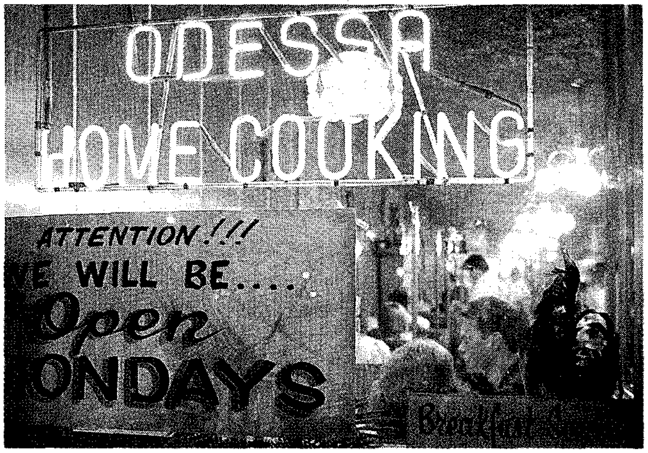
These days, those friends have no trouble getting their blintzes. Three Polish coffee shops have opened in the East Village in the last six months, and more than a dozen Eastern European places now grace the area. Though the East Village seems in danger of becoming one huge art bar, ethnic coffee shops prove that people there do not live on attitude alone.

Leshko's and the Odessa have anchored Avenue A between 7th and 8th Streets for decades. Odessa, now the more popular of the two, was almost bankrupt seven years ago when its founders sold to Mike Skulikidis and Steve Helios. "We happen to be Greek," says Skulikidis. "The restaurant is Ukrainian."

And it has become a money machine, crowded with Eastern European survivors and East Village invaders. Five dollars will buy more food than may comfortably be consumed, and many customers come daily—young people who never cook, smiling when veteran counterwoman Stephanie Raiowwej demands, "What kind of vegetables for you?"

Soon after the Greeks invaded Odessa, Bruno Stefanicki bought a place on First Avenue called Polonia, which seems to have begotten as many restaurants as Elaine's. Christine Ciezadlo left and in 1982 opened Christine's, on First near 12th. Lilianna Serewko left to open Lilian's, at A and 2nd. Kristina Lukaszak left to open K.K., on First near 11th.

Bruno lost his lease and four months ago opened Bruno's, on St. Marks between First and A. Pirogen, cutlets, Bigos stew. Teresa's opened on First near 6th,and Jolanta opened on First and 7th. "They still can't cook like me," sniffs Bruno, a big man with wild brown hair, mustache, and cowboy hat. "But now I'm not making no money—$2,200 rent. This competition. Imagine." Still, he's opening another place next month.



Odessa by night.

Having survived a 300 percent rent increase, Skulikidis of the Odessa plans his expansion and watches the coffee-shop wars with grim satisfaction: "I give some of them six months."

"They see us getting rich," says Steve Kutner, co-owner of Christine's (Christine herself returned to Poland after selling out to Kutner and partner Scott Becker, second-generation Poles). "They think it's easy."

"It is very, very, very hard," says Kris Lukaszak of K.K.

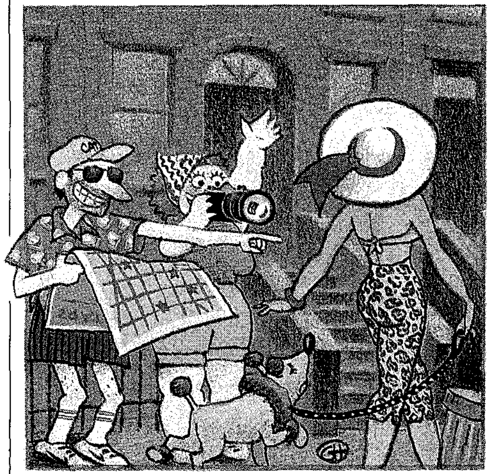
"I may end up selling this place," says Bruno, "but if I do, I will be sorry. There's a lot of money in Polish food."

Eric Pooley

STARGAZING

On the Streets Where They Live

Stars. *Movie* stars. With swimming pools. From Beverly (Hills, that is). They're right here in New York City, and Bill Berry knows where they live. He'll tell you, too, for just $3.50.



Six months ago, Berry, a native of Boston, was walking along Fifth Avenue with a friend from Chicago. He pointed out the Pierre, Yves St. Laurent's home in New York, and then the idea came to him: What New York needed was an official guide to where the Stars live. So he checked the idea with his lawyers, and then he (and five researchers) started asking friends, shopkeepers, real-estate brokers, doormen, and neighbors of the Stars to come clean (few doormen and neighbors did, because they're "protective of their Stars").

In the end, he came up with 120 Stars and addresses, from Woody Allen to Pia Zadora (781 Fifth Avenue; she has since moved). Add two walking tours (East and West Sides), handy hints for finding Stars ("Stars don't use public transportation") and recognizing them ("Anyone standing on Fifth Avenue screaming 'I'm Marlon Brando' is not"), and tips on what to do once you've spotted one ("Always ask a Star to dance"), and you have Berry's *Official New York Map to the Stars' Homes!*

Berry has printed 10,000 of the maps, which he will update for the second printing. He also plans a downtown version (to zero in on the likes of Debbie Harry, David Byrne), and perhaps bus tours of the Stars' homes (traffic *might* be a problem). He predicts that the Star-hungry will soon pick up his map at a newsstand near them. Meanwhile, he's working as a temp.

Amy Virshup

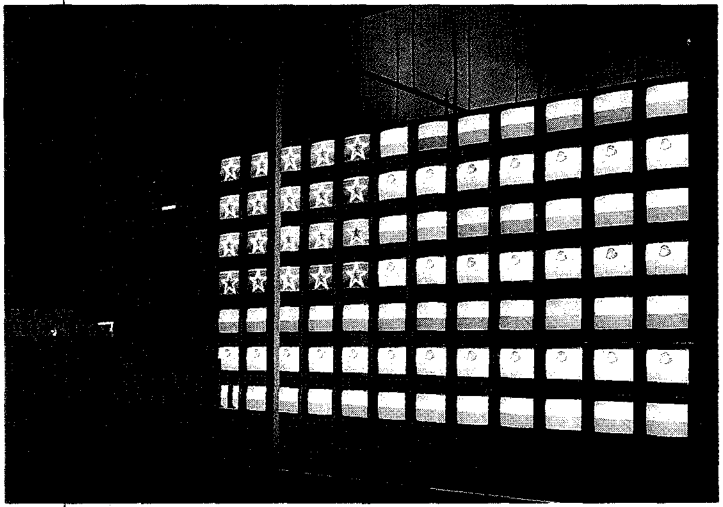
Photograph ©1986 by Frederick Charles. Illustration by Gary Hallgren.

CORPORATE ART

Play It Again, Nam

NAM JUNE PAIK'S WORK has been exhibited at the Whitney, the Centre Pompidou, the Tokyo Metropolitan, and now the Korean-born video artist is being shown at a bank. Last week his *Video Flag y*, an American-flag sculpture, was installed in the front window of Chase Manhattan's SoHo branch, on Broadway near Houston.

Paik's flag is made of 84 ten-inch (diagonal) TV sets in Plexiglas cubes ("I myself dusted every one," says Merrie Good, director of the bank's art program). The piece has two 30-minute tapes—one for the "stars," the other for the "stripes"—of Paik's scrambled images: stars, stripes, faces, hearts. The bank has yet to decide how often the tapes will play: "It'll be more interesting for people to wonder when it will come on," says Good.



A test run for Paik's Flag *in SoHo.*

Video Flag y will eventually be installed in the Chase offices at 410 Park Avenue. But at least until September, the outdoor cash machine at the SoHo branch will be, says Good, "the best line to be in." A.V.

PRICES

HERE'S WHAT PICNIC FARE costs around town these days:

☐ Baguette from the Silver Palate (274 Columbus Avenue), $1.10.

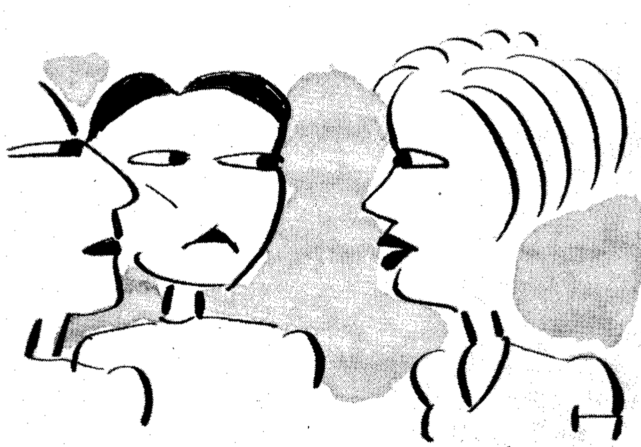
☐ Stainless-steel Nissan thermos at Ad Hoc Housewares (842 Lexington Avenue), $42.95.

☐ Lobster salad from Eli Zabar at E.A.T. (1064 Madison Avenue), $60 a pound.

☐ English handwoven-willow picnic hamper with Royal Worcester service for eight at Abercrombie & Fitch (South Street Seaport), $2,400.

☐ Cutter insect-repellent spray at Dawn Drug (701 Second Avenue), $4.35.

PEN & PENCIL



"I know he's a psychopath. But he's so *loyal."*

ANTHONY HADEN-GUEST

Lived-in Cliveden

LONDON LETTER

ONE OF BRITAIN'S stateliest homes, Cliveden, has had its fair share of highs through the centuries. It has boasted spectacular guests, including Queen Victoria, Henry James, Winston Churchill, Lawrence of Arabia, and Garibaldi. And the glorious gardens are where the song "Rule, Britannia" was played for the very first time.

But there have been low points in Cliveden's history as well. At the end of the eighteenth century, the original building at Cliveden (pronounced as though there were no *e*) was destroyed by a fire. Before World War II, the "Cliveden set"—which included Oswald Mosley, father of British Fascism, and Lord Rothermere—became synonymous with those who wanted to extend the hand of friendship to Hitler. More recently, in 1961, the Profumo scandal—with its Conservative government minister–call girl–Russian combination—got its start right beside the cool waters of Cliveden's swimming pool.

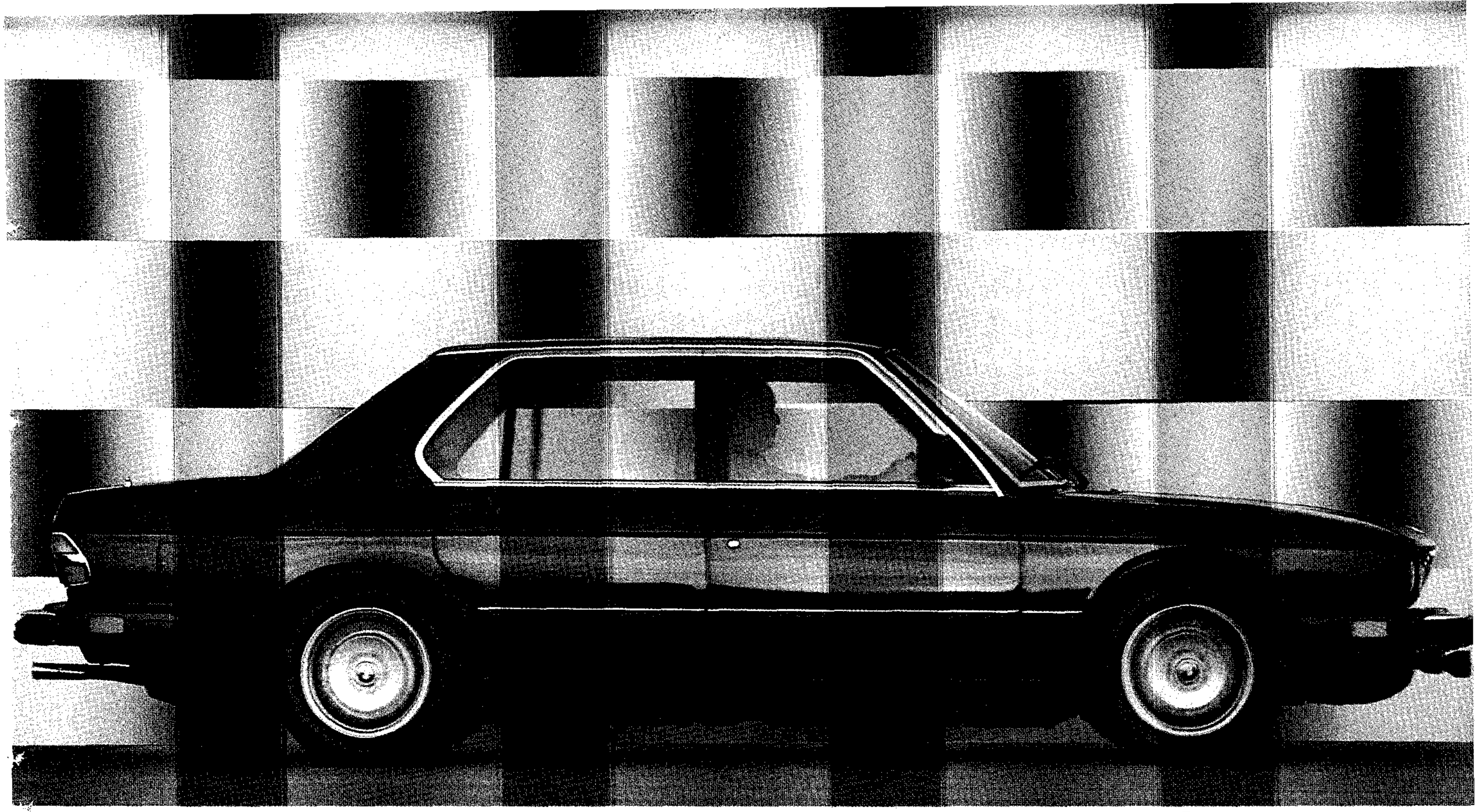
Until quite recently, the house had been an overseas center for Stanford University. But now Cliveden has been turned into Britain's most exclusive hotel.

The memory of its most famous recent owner, Nancy Astor, and the hotel's high prices have combined to guarantee that a large proportion of its guests will be Americans (although since the raid on Libya, Americans have made up only 20 percent of Cliveden's clientele). For anything up to £350 (for the Lady Astor Suite; lesser doubles start at £150), you are welcomed into a slightly Walt Disneyish world where there are liveried footmen, valets, and a butler, rather than waiters, receptionists, and barmen. Though all the rooms are full of modern conveniences, the *Upstairs, Downstairs* array of servants preserves the Olde Worlde atmosphere by feigning incompetence with them ("I'm sure you're better able to operate this than I am, sir," a footman told me as he fumbled with the remote control of the color TV in my room).

With its fine food, excellent service, and tasteful decorations, the hotel looks as though it will be one of the high points in Cliveden's history. "We like you to think you are staying as a guest in a private home where the host is absent," I was told.

But some of the staff complain that Americans simply don't know how to behave in a stately home, being too lavish ("One of them wanted to order two £600 bottles of wine," said a footman with a sniff. "I wouldn't sell them to him. He was drunk") and too loud. As one of them whispered to me, "I sometimes wish Nancy Astor had been born any other nationality." CRAIG BROWN

Photograph by Peter Mauss/ESTO.



THE LUXURY SEDAN THAT MADE RADAR DETECTORS A MULTIMILLION DOLLAR INDUSTRY.

Some automobiles inspire comment. Others praise. But precious few spawn entire industries.

Yet such would seem to be the case with the nearly simultaneous appearance of a boom in radar detectors and the now legendary BMW 5-Series.

But then, what other choice does a car like the 535i leave the spirited driver? Those drivers who, in the immortal words of a famous actress, "can resist anything ...except temptation."

Temptation which here takes the form of BMW's exuberant 3.5-liter in-line six. A power plant fully capable of exceeding the current national speed limit in a mere 7.7 seconds.

Exhilarating performance that's mated to the fully-independent suspension system Motor Trend simply calls "a delight." Performance that's governed by a microprocessor-based engine management system. And then reined in by BMW's ABS anti-lock braking system.

But despite the 535i's clear performance bias, inside it's every bit a luxury sedan. Replete with supple leather seats, every conceivable power-assist feature, and a new, high-performance sound system.

All of which should provide ample incentive to hurry (observing all local speed limits, please) to your authorized BMW dealer. For a driving experience so utterly satisfying, some might say, there ought to be a law.

THE ULTIMATE DRIVING MACHINE.

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LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.

RUTH RECOMMENDS

BY RUTH GILBERT

The Cathedral of St. John the Divine celebrates its hundredth anniversary with a concert—featuring aerialist Philippe Petit—June 4 (a gala benefit) and June 5.

MELTDOWN RECORDS

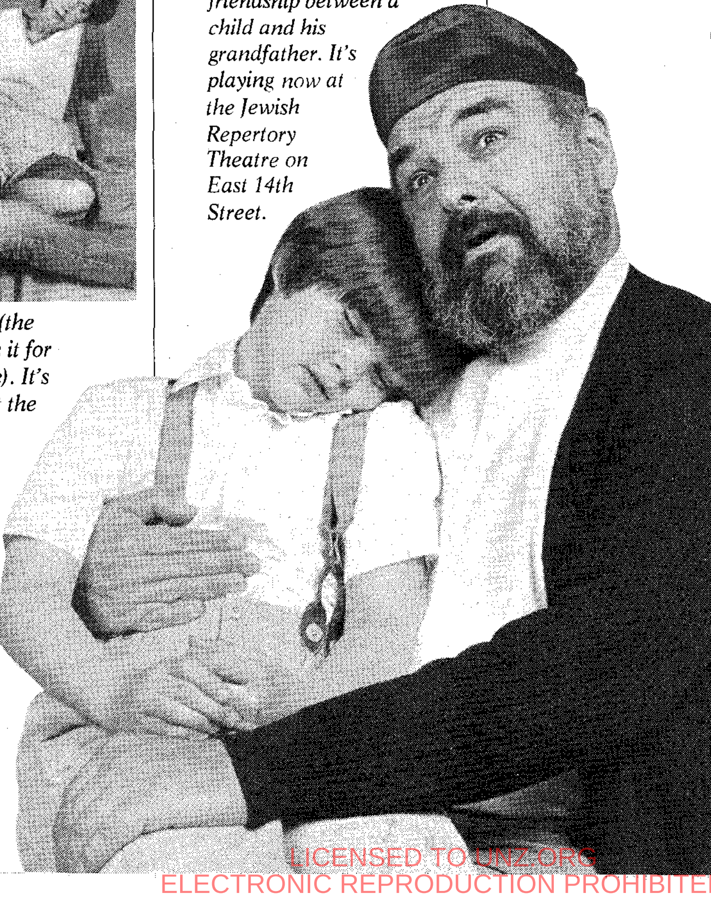
Sun Ra (left) meets John Cage in an avant-garde musical event at Coney Island's Sideshows by the Seashore, on the Boardwalk at West 12th Street. It takes place June 8 at 3 p.m. and is a benefit for the new Meltdown (what a charming name!) label.

'SPACECAMP'

A group of teenagers (including Tate Donovan, above) spends a summer at a camp for future astronauts and ends up on an unexpected space voyage. The film opens June 6 at the Gotham.

'TRINITY SITE'

Mark Metcalf and Patricia Richardson star in a play about a family that loses its land (the government wants it for an atomic-test site). It's previewing now at the WPA Theatre.



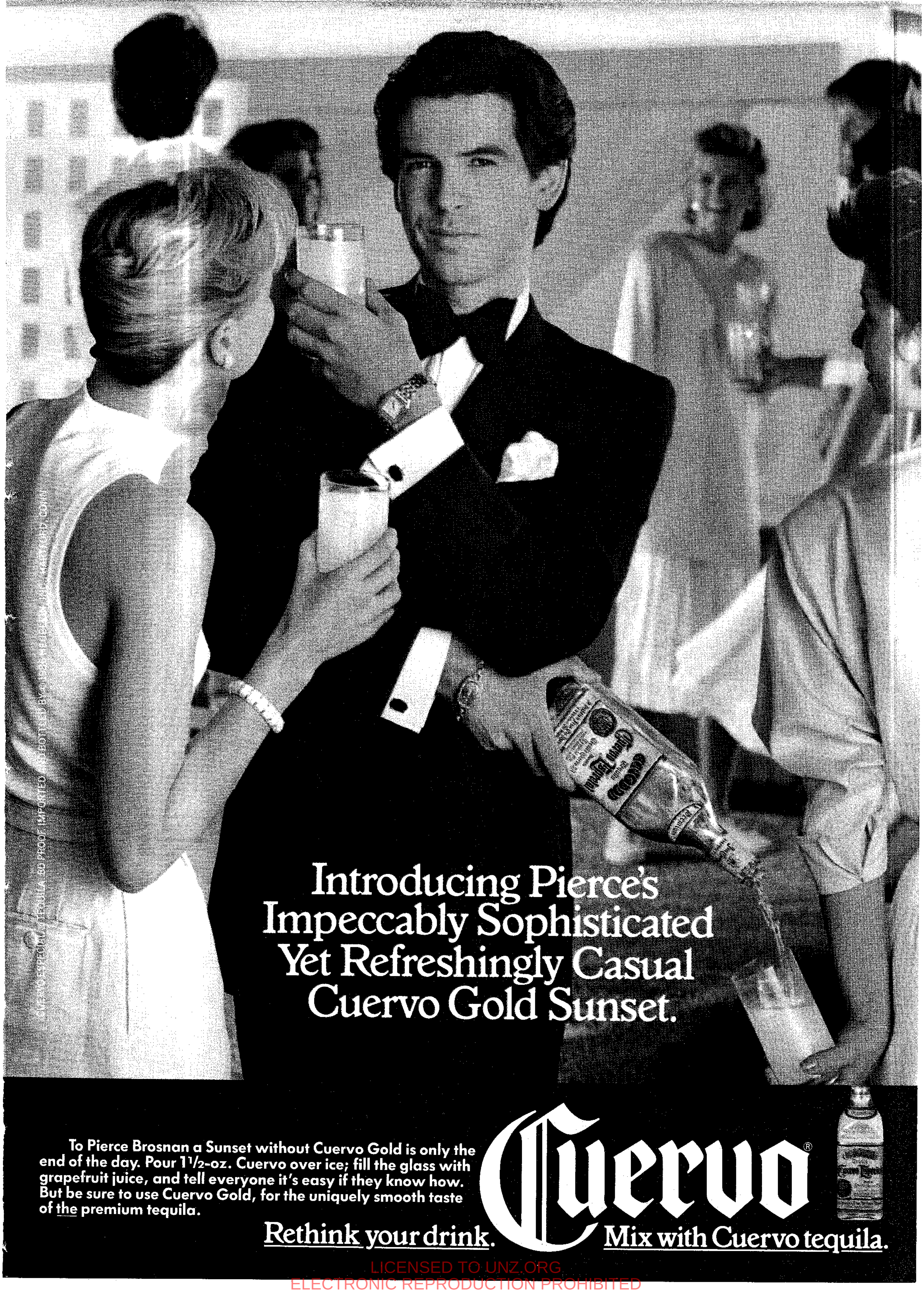
'LIES MY FATHER TOLD ME'

Braden Danner and Mark Zeller are the co-stars of Ted Allan's nostalgic play about the friendship between a child and his grandfather. It's playing now at the Jewish Repertory Theatre on East 14th Street.

'FERRIS BUELLER'S DAY OFF'

The film deals with high school, but there's a lesson here for everybody: We all need a day off once in a while. Ask the hooky-playing star, Matthew Broderick (above, with Mia Sara). It opens June 11 at Loews Paramount.

Photographs: top left, Thomas J. Hunter; center left, Martha Swope; bottom, Adam Newman.



Introducing Pierce's Impeccably Sophisticated Yet Refreshingly Casual Cuervo Gold Sunset.
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CUERVO ESPECIAL® TEQUILA, 80 PROOF. IMPORTED AND BOTTLED BY [illegible] HEUBLEIN, INC., HARTFORD, CONN.

To Pierce Brosnan a Sunset without Cuervo Gold is only the end of the day. Pour 1½-oz. Cuervo over ice; fill the glass with grapefruit juice, and tell everyone it's easy if they know how. But be sure to use Cuervo Gold, for the uniquely smooth taste of the premium tequila.

Rethink your drink. Mix with Cuervo tequila.

PLEASURE BOATS BUT HIS PLEASURE

Mr. G. Dale Murray, Chairman, Murray Industries Inc.,
Manufacturer of Chris-Craft boats.

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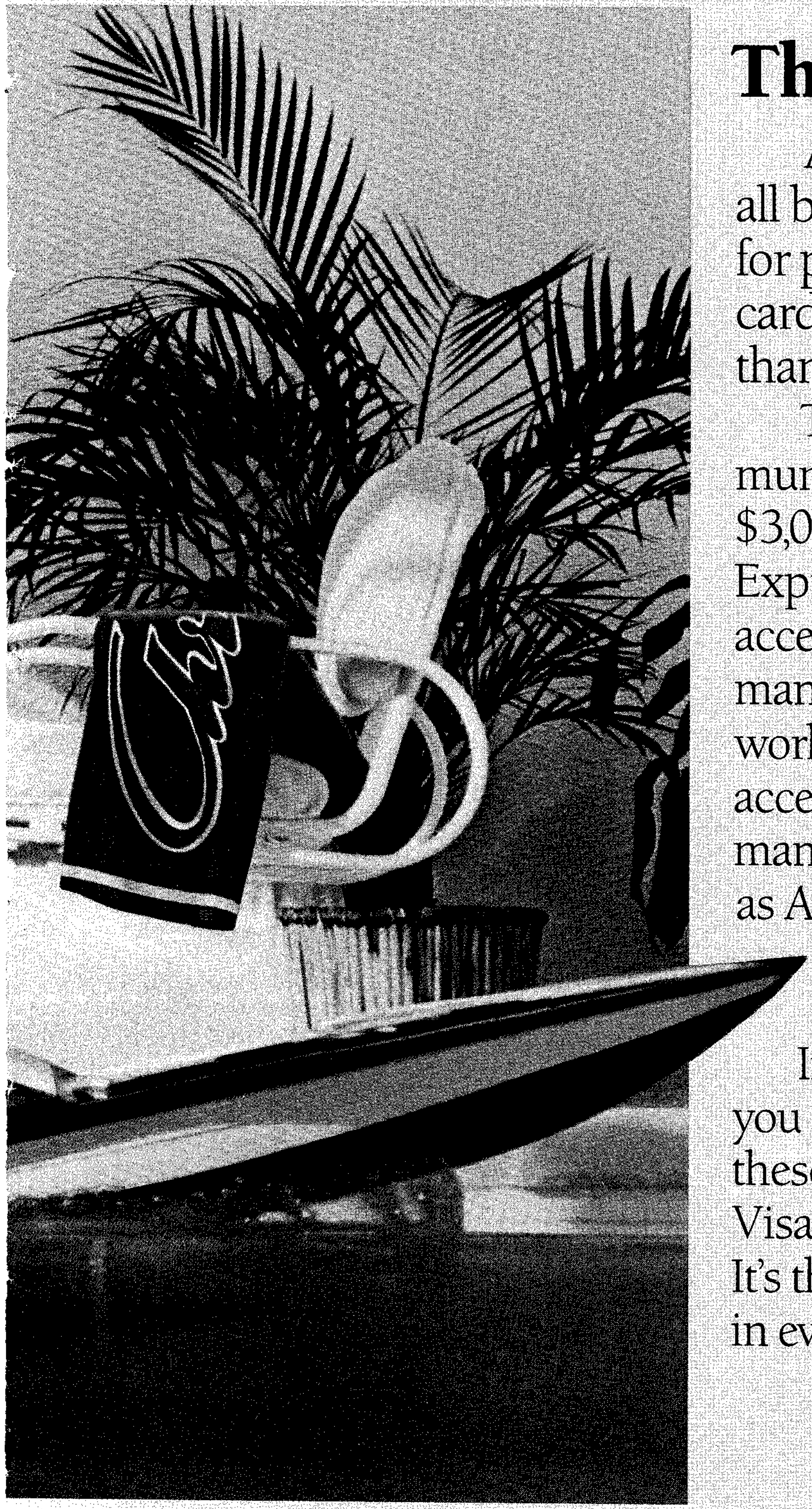

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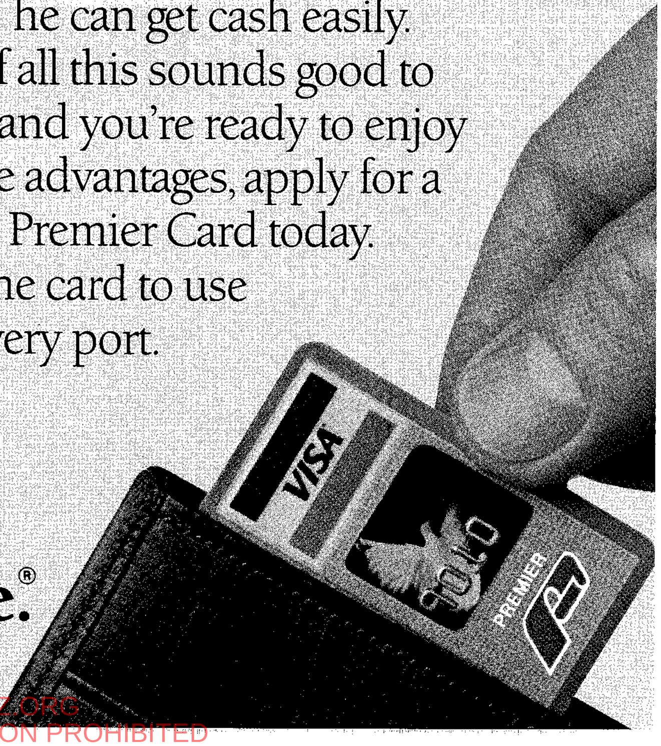


It's everywhere you want to be.®

Dr. Steven Herman doing a breast implant.

New York

FOREVER Young

PLASTIC SURGERY ON THE FAST TRACK

BY PATRICIA MORRISROE

THE WOMAN IS TIED TO A table, her arms bound by long strips of cotton. She is naked except for a sheet draped across her middle. Every so often she tries to free her hands but is told, "No, sweetie, no," by a man wearing a green gown, white polyurethane clogs, and a paper hat with a tropical-flower design.

The man picks up a needle and jabs it into the woman's right breast. He does this about a dozen times, and then makes an incision underneath the areola. He forms a deep pocket inside her breast and steps on a pedal to activate the "bipolar coagulator," which cauterizes the blood vessels. It makes a terrible hissing sound, like that of a hot poker being held to the flesh. The woman winces every time the man steps on the pedal. "Please," she mumbles, "is it over?"

"Not yet, sweetie," the man says, snipping at the breast tissue with a pair of scissors. Once he finishes the right breast, he orders yogurt and a fruit salad, then moves on to the left one. The woman says she's thirsty, but all she gets is a drop of water from a wet paper towel.

The man finishes opening a pocket in the left breast and then holds up something that looks like a flattened jelly doughnut. He stuffs it into the woman's right breast, then another into the left. She starts to cry.

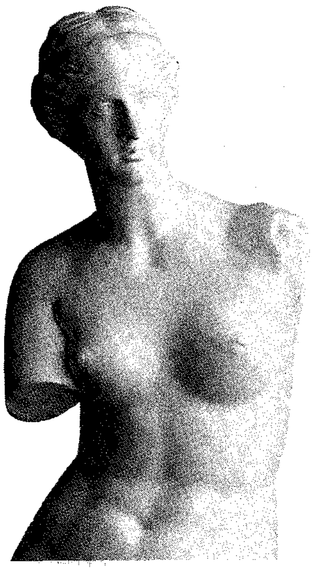
Once the sacs are inside the breasts, the man sews up the areolae. In the background, the radio is playing "Walkin' My Baby Back Home." The man sings while he sews. "Gee! It's great, after being out late, walkin' my baby back home."

"Okay, right breast done," he says after several minutes. ". . . Walkin' my baby back home."

"All done, sweetie," the man finally says. "They look terrific."

Suddenly the woman smiles. "They do?" she says. "Oh, thank you."

The woman is thanking the man for making her 36B breasts a "fuller" 36C. She has paid $4,700 and gone through 90 minutes of surgery in order to make her breasts "more like they were when I was a teenager." (She is now 29.) Right after her



PHOTOGRAPHED BY LOUIE PSIHOYOS

PEOPLE ONCE WENT TO THERAPISTS TO FEEL MORE CONFIDENT—NOW THEY'RE GOING TO PLASTIC SURGEONS.

A 40-year-old woman before and after a face-lift.

'The world judges you from the outside," says a middle-aged woman. "But this is the culture we're living in."

breast surgery, she has nasal surgery ($750) in order to make her nose "better—more like it should have been." A week later, she's contemplating an eye-lift to make her eyes look "less tired, less wrinkled." She also wants to give her mother a face-lift, "maybe for her birthday."

Ten minutes after surgery, Dr. Steven Herman is eating lunch in his surgical gown, which is stained with perspiration. Today, he operated on two breasts and two noses. It was an average day. He made about $11,000, and he'll be home by 5:30 P.M. He's having fruit salad and yogurt because he's on the Bloomingdale's diet. He wants to know if I'm hungry, but I can't think about food because I'm still thinking about the woman whose breasts were cut open. She looked like an animal caught in a steel trap.

Herman says the woman had a very extreme reaction to surgery and that patients usually don't feel anything. Before the procedure, in which a local anesthetic is used, they get two sleeping pills and an injection of narcotics and tranquilizers. During surgery, they are given Valium intravenously. "The drugs make them forget the pain," Herman says. "And pain isn't meaningful if you can't remember it."

A week later, the woman still remembers it.

"It hurt," she says. But in retrospect, the pain doesn't matter. She loves her new breasts, and even though she has broken up with her fiancé because he preferred her old ones, she feels much better about her life. "I have much more confidence," she says.

IT USED TO BE THAT WHEN PEOPLE wanted to feel more confident, they'd go to a therapist, or to est. Now they're going to plastic surgeons to buy new breasts and faces. "It's so simple and easy," says a TV executive who recently had her nose done by Herman. "It's like coloring your hair. These days, only your plastic surgeon knows for sure."

One thing he knows is that plastic surgery is big business. It's become one of the fastest-growing—and certainly one of the most lucrative—medical specialties in the country. Between 1981 and 1984, according to the American Society of Plastic and Reconstructive Surgeons, the number of cosmetic operations increased by 61 percent. In 1984, 2,700 certified plastic surgeons operated on 477,000 people to make them look more attractive.

Some experts believe that the cosmetic-surgery boom has just begun. In the past decade, Americans have become fanatical about dieting and exercise. But all the aerobics classes in the world can't get rid of wrinkles. You can have thin thighs in 30 days, but you can't look 30 if you're 40. The first of the baby-boomers are now middle-aged; they've already shown their enthusiasm for feel-good remedies, from drugs to est to Nautilus. Now they've discovered cosmetic surgery. It can make them look better than any vitamin on the market. It's cheaper than psychoanalysis, and people don't even have to work through their problems to get results. "I can do in two hours what therapy can do in five years," says Dr. Robert Cucin, a Manhattan plastic surgeon.

Cosmetic surgery has become so common in our culture that teenage girls routinely get nose jobs for their sweet sixteens. Some even get breast surgery for their high-school graduation. By the time they're in their late twenties, they can have collagen injections for the lines around their face, followed by an eye-lift in their thirties and a face-lift by the time they hit 40. If they're concerned about their bodies, they can have the fat vacuumed from their stomach, thighs, and upper arms (liposuction).

Though women make up the vast majority of cosmetic-surgery patients, more and more men want to look good, too. Ten years ago, the number of men who had undergone such procedures was statistically insignificant; now 15 percent of the patients of cosmetic surgeons are men. They may feel pressured at work or just hate to

Nose surgery on a sixteen-year-old girl.

'I've seen seventeen-year-old girls who've had their noses done," says Dr. Steven Herman, "and it's changed their lives."

Photographs courtesy of Dr. Steven Herman.

look at themselves when they shave in the morning. Whatever the reason, they're now spending money on sloughing creams, pore minimizers, bronzing lotions—and eye-lifts and face-lifts.

Both sexes are seeing cosmetic surgeons at an earlier age. "There's no reason why anyone should have to look old," says Dr. William Keavy, who practices on Park Avenue. Many doctors prefer to work on younger skin—it's more resilient and responds better to surgery. But what happens to the patient who has a face-lift in her early forties? Will she be a slave to cosmetic surgery for the rest of her life?

Probably. Even the best face-lifts don't last more than eight to ten years (primarily because doctors can't stop the aging process). But doctors say getting three face-lifts in a lifetime is no big deal. Techniques are getting better and better, and the stigma of cosmetic surgery is fast disappearing. The trend toward outpatient care has helped, too. Today, patients can have surgery in the doctor's office and be home the same afternoon.

"In the hospital, a patient might be down the hall from a cancer patient," says Herman, "and nurses would treat him like, 'That man is dying, and *you* want a drink of water.' " Now many patients don't think of cosmetic surgery as surgery; it's more like getting a facial. "It's easier than shopping at Bloomingdale's," says one woman who had breast surgery.

'Aging is devastating as it is," says one patient. "You don't need a constant reminder every time you pass a mirror. But now I look at myself and feel good."'

Rebecca Struhl, 75, after a face-lift and eye-lift.

DR. STEVEN HERMAN'S OFFICES are on Fifth Avenue, ten minutes from Bloomingdale's. In the waiting room, there's a stack of *Architectural Digests*, along with a decanter of sherry. "Plastic surgery makes some people nervous," says Herman.

Herman's receptionist sits behind a glass window at the far end of the waiting room. She is tall, blonde, and beautiful, with a perfect nose. Across from the reception area, Herman sits in his beige office, facing a picture of his wife, who is also tall, blonde, and beautiful, with a perfect nose. Herman, who is tall, sandy-haired, and attractive, doesn't have a perfect nose. In fact, Herman's nose is oddly shaped, the kind most plastic surgeons would love to fix.

Today, Herman will see about twelve new patients. The consultations, which cost $75, last about 25 minutes. In between, Herman gives collagen injections and checks people who have already had surgery. At 9 A.M., Herman's first patient is already sitting in the waiting room with her husband. She's wearing a blue leather Ungaro suit and carrying a Chanel purse. She's here because she wants larger breasts. "And my husband wants me to have them, too," she confides. Her husband has his face buried in a copy of *Architectural Digest*.

Herman's assistant calls the woman into the examining room. She tells Herman that she wants to be bigger, "not like Dolly Parton—more natural, just bigger." Herman shows her the silicone implant. The woman examines it closely. She squeezes it between her fingers. She stretches it and pulls it. "I think," she says, "this one is slightly used."

"For you," Herman says smiling, "we'll open the box of new ones."

Later, the woman, who is 33, explains that she decided to have cosmetic surgery because she wants to be a "wonder woman." "I'm caught in the New York syndrome," she says. "I'm married to a successful man. I have a divine son. I have my own successful business. I'm heavily involved in the community. I go to at least 100 formal events a year, and I have to look good in my clothes.

"In New York, there's tremendous societal pressure to be perfect," she adds. Four years ago, she had her nose fixed. "And it was a nice nose," she says. "It just wasn't a perfect one." She pulls out a picture of herself and her husband eating dinner at a restaurant. "That's me before the nose job," she says. The nose doesn't look any different.

Next, she shows me a picture that she ripped out of *Vogue*. It's a photo of a model on a boat. "I told Dr. Herman that I wanted this," she says. I'm not sure if she means the boat, the model's haircut, or the bathing suit. But the woman points to the model's breasts. "I want these," she says. (And she'll be able to get them, since Herman did the model's implants too.)

A few minutes later, another woman is sitting on the examining table. She's tall and thin, with waist-length brown hair and long silver earrings that dangle to her collarbone. She's waiting for Herman to remove her surgical bra so she can see her new breasts for the first time. She looks in the mirror. "Oh, my God!" she cries. "They're fantastic! I love them! I love you! Thank you!"

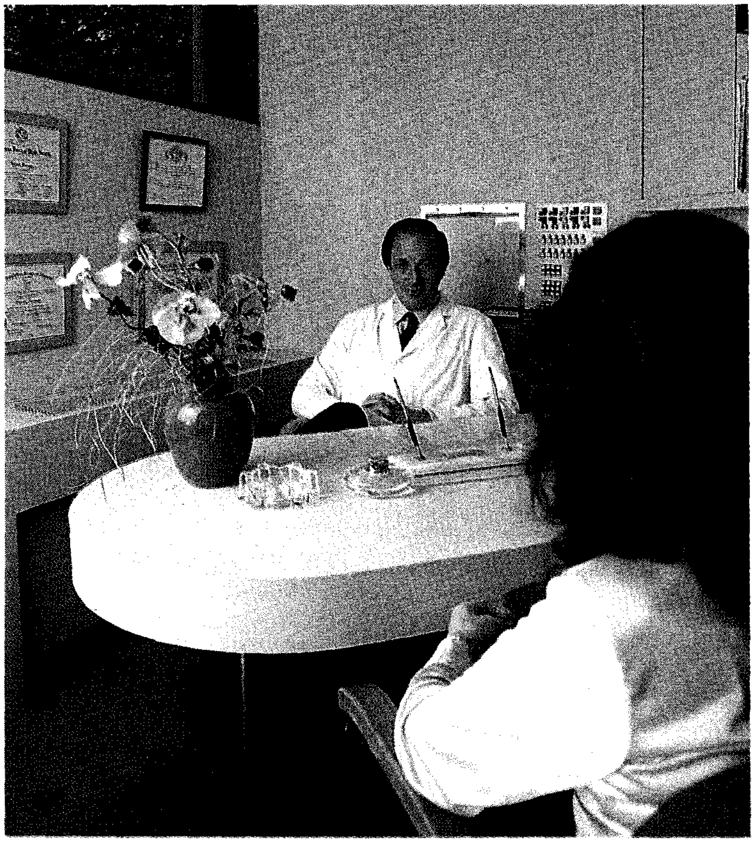
The woman's husband walks into the room. He's carrying a portable machine that lists the current prices of commodities. He looks at the machine, and then glances at his wife's breasts. "Honey," he asks, "aren't they a little bigger than we had planned?"

THOUGH HERMAN ENJOYS breast surgery, he particularly likes noses. He considers nasal surgery the most artistic cosmetic procedure and thinks it often makes the greatest impact on a person's self-esteem. "I've seen seventeen-year-old girls who've had their noses

ONE REASON MORE AND MORE PEOPLE ARE HAVING PLASTIC SURGERY IS THE RECENT WAVE OF ADVERTISING.

done," he says, "and it's changed their lives. Before surgery, they didn't take care of their hair or wear makeup. Afterward, they started dressing up and making an effort to look good. People may criticize plastic surgeons for dealing only with the 'outside.' But I think what I do is just as important as removing cancer from someone's colon."

"When May rolls around," says Dr. Herman, "I see a lot of women who want nicer breasts." Mostly, he sees women who want larger ones.



A consultation in Dr. Herman's office.

Nose surgery (rhinoplasty) along with face-lifts (rhytidectomy), eye-lifts (blepharoplasty), and breast surgery (augmentation and reduction) make up 85 percent of Herman's practice. He also does post-mastectomy reconstruction and cleft-lip and -palate surgery. Herman does not like to perform liposuction, because he has seen "too many bad results." "I'm a very conservative surgeon," he says. "I don't like to get involved with any procedures where the dangers outweigh the benefits."

Most of the cosmetic procedures are done in the operating room in the back of his office. People are usually home a few hours after surgery. The only exception is face-lift patients, who are given a hat and sunglasses and are wheeled into the back elevator of the Pierre Hotel. They spend the night with a nurse, who watches for signs of excessive bleeding. Except in rare cases, the patients go home the next morning.

WHEN HERMAN WAS BORN, in 1943, the field of plastic surgery was still relatively new. "It took off in the 1940s when doctors were called in to do facial reconstruction for soldiers injured during World War II," Herman says. Growing up on the Lower East Side, he wasn't even aware cosmetic surgery existed. "There weren't many people around Grand Street and East River Drive who were thinking about having face-lifts," he says. Herman's father worked for the post office. "He was one of the few men to keep his job during the Depression," Herman says.

After graduating from Stuyvesant High School, Herman went to New York University, where he took courses in Greek and Roman civilization. "I loved Greek art and architecture," he says. "And the stories of the gods fascinated me." Herman also developed an interest in psychiatry; he read a lot of Freud. "I wanted to discover what goes on inside people," he says.

Herman toyed with the idea of becoming a psychiatrist. He went to NYU Medical School and spent the first year "dissecting the same body." "I think he was a derelict," he says. "We made a lot of jokes about that body, but I guess the joking served a purpose. Becoming a physician is a gradual emotional process. You have to accept death and dying, and humor is one of the ways you do it."

During his third year at medical school, Herman spent two months working in the psychiatric wing at Bellevue. "I'd never seen psychotic people before," he says, "and it was a shock. I'd be talking to patients who'd be tearing off their clothes, and there would be excrement in the corner of the room. One minute they'd be telling me they were the last of the Romanovs, and the next minute they'd be banging their heads against the wall. I couldn't deal with it. It was awful."

HERMAN DECIDED to specialize in general surgery, and he became a resident at NYU Medical Center. "I always enjoyed working with my hands," he says, "and I liked the idea that I could cure people right away." As a first-year resident, he performed mostly hernia operations and appendectomies. By his third year of residency, the operations were becoming "very routine." More important, Herman realized that he was "getting tired of dealing with sick people."

"It was beginning to affect me in a negative way," he says. "I treated a lot of elderly patients, and it was hard to face illness and death all the time. When a patient died, I felt it was taking part of me too. I couldn't imagine what I'd be like in 20 or 30 years."

Herman went to Mount Sinai, where he became a resident in plastic surgery. "When I watched my first face-lift," he says, "something just clicked." He was there from 1971 to 1974, when cosmetic surgery was just starting to become big business. Until then, people didn't talk about it much. The one exception was nose operations. By the mid-sixties, an upturned nose had practically become a middle-class status symbol, and hundreds of teenage girls in New York seemed to be wearing the same design. The bone was narrowed, the tip pinched into a triangle, and there were two distinct bumps above the nostrils.

While a new nose was a democratic item, a new face was not. That was for movie stars and socialites, who could hide their bruises behind sunglasses and turbans, and who could tell a neighbor they looked "rested" because they had vacationed in Gstaad. It wasn't for people who shopped at Grand Union and picked up the kids after school. Face-lifts cost too much, and everybody knew somebody who had a rich aunt who had disappeared into a clinic and come out looking like Gloria Swanson in *Sunset Boulevard.*

"In those days, the trend was to pull the skin as tightly as possible," Herman says. "It got rid of a lot of wrinkles, but the person didn't look real. The skin took on a gray, pearlized luster. You could always tell. Now we don't take off as much skin, and we have a lot of new techniques. There's the SMAS-Platysma face-lift, for example, which tightens the muscles and the connective tissue. Today, the goal of cosmetic surgery is a healthy, completely natural-looking face."

"THIS," THE WOMAN IS SAYING, "is the most wonderful experience of my life." The skin on her face is peeled back and held with a pair of pincers, and there's a purple towel sutured to her head.

"I swear I didn't pay her to say this," says Herman. He points out that each person reacts differently to surgery, and that this woman is obviously feeling no pain. "It's nothing like my nightmares," she says as Herman cuts the left side of her face, tracing the dye marks on her skin. "Did you know," she mumbles, "that Phyllis Diller and Betty Ford had face-lifts?"

Herman smiles and continues to cut. "Think of it as a piece of chicken," Herman's nurse tells me. "If you feel like fainting, just sit down." But I don't feel faint at all. In fact, I'm amazed at how easy it has become to watch the human body being cut open. The only thing that bothers me is the towel sutured to the woman's head. "Couldn't you hold it back with a clip?" I ask Herman. But Herman tells me that he's tried everything to keep the towel in place, and that there's nothing worse than having hair fall into a patient's face. Anyway, the woman doesn't seem to care. She still thinks it's wonderful.

As he always does during surgery, Herman is listening to WNEW. He's waiting to hear Tony Bennett's new album, *The Art of Excellence.* But first he has to endure a series of commercials, and all of them, including one for the mini-series *Strong Medicine* ("a deadly dose of power and passion"), involve doctors. There's Dr. Reardon at the Cosmetic Surgery Center, who promises to help you look more "beautiful and confident"; doctors Slansky and Feingold, who will fix your "deflated" skin after a bout of binging and purging; and doctors Ganz and Grossman, cosmetic dentists who will "put a smile on your face—the same dazzling smile that entertainers have had for years."

Dr. Herman doesn't like to make promises. He tells his face-lift patients that they won't necessarily look younger but they'll probably look a lot better. He's careful not to pull the skin too tight; he'd rather take off too little than too much. Right now, he's snipping off about four inches of skin from the woman's face. After he closes up the incision, using sutures and a staple gun, he moves on to the woman's eyes. He injects the eye area with a local anesthetic and begins cutting into the lower lid. There's something very surreal about this; it's like watching the eye-slashing scene in Buñuel's *Un Chien Andalou.*

In what seems like no time at all, Herman is sewing up the woman's eyes. That part of the surgery took a little less than an hour, or the equivalent of about four Tony Bennett songs and a dozen commercials. The woman, who is now being wheeled out of the operating room, is still mumbling. "Jackie Onassis," she says. "You can't tell me she's never had a face-lift."

SEVENTY-TWO HOURS AFTER THE woman's surgery, she's feeling a little uncomfortable. She hasn't slept much, partly because of the bandages and partly because she's nervous about how she's going to look, once the bandages are taken off. Right now, she looks like she's been hit by a truck.

"Actually, I never thought I'd go through with it," she explains. "I was never vain. People told me I was beautiful when I was young, but looks didn't mean that much to me. I never thought about age, either. But recently it just began to sink in. My kids are all grown up. I'm separated from my husband. I'm 53 years old, and I'm alone."

Two years ago, she started thinking about cosmetic surgery when she bought a book about it at a K mart. "The book said that if you didn't know a good plastic surgeon," the woman says, "you should consult your beautician. Well, I said, that's fine and dandy for the author. She lives in Palm Springs—not in a hick town in New Jersey. But one day, for the fun of it, I asked my hairdresser, and she said, 'You're the fifth customer who asked me that question this month.' She gave me Dr. Herman's name, and so here I am."

The woman says she doesn't have a lot of money, and that she "desperately" needs a new car. But she decided to spend the $7,500 on a face-lift anyway. "I've always been last in my life," she says. "Everybody always came first. I was a cheap wife. A good mother. For once, I wanted to do something for myself."

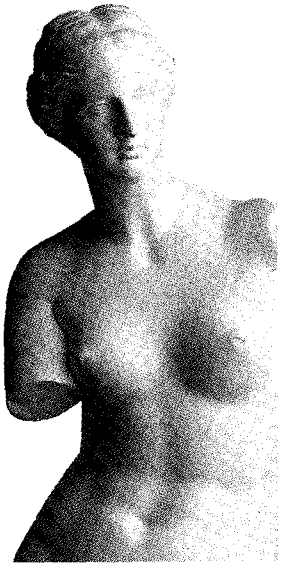
Even though she doesn't live with her husband, he drove her into Manhattan for the operation. "He didn't say a word about it," she says. "But he doesn't talk much. He didn't talk much when we were together." After the operation, he drove into the city again and picked her up. "He didn't even mention the bandages," she says. "I got kind of fed up. Finally I said, 'You know, the next time I'm going to spend $3,500 to get larger breasts.' He said, 'Yeah?' and kept on driving.

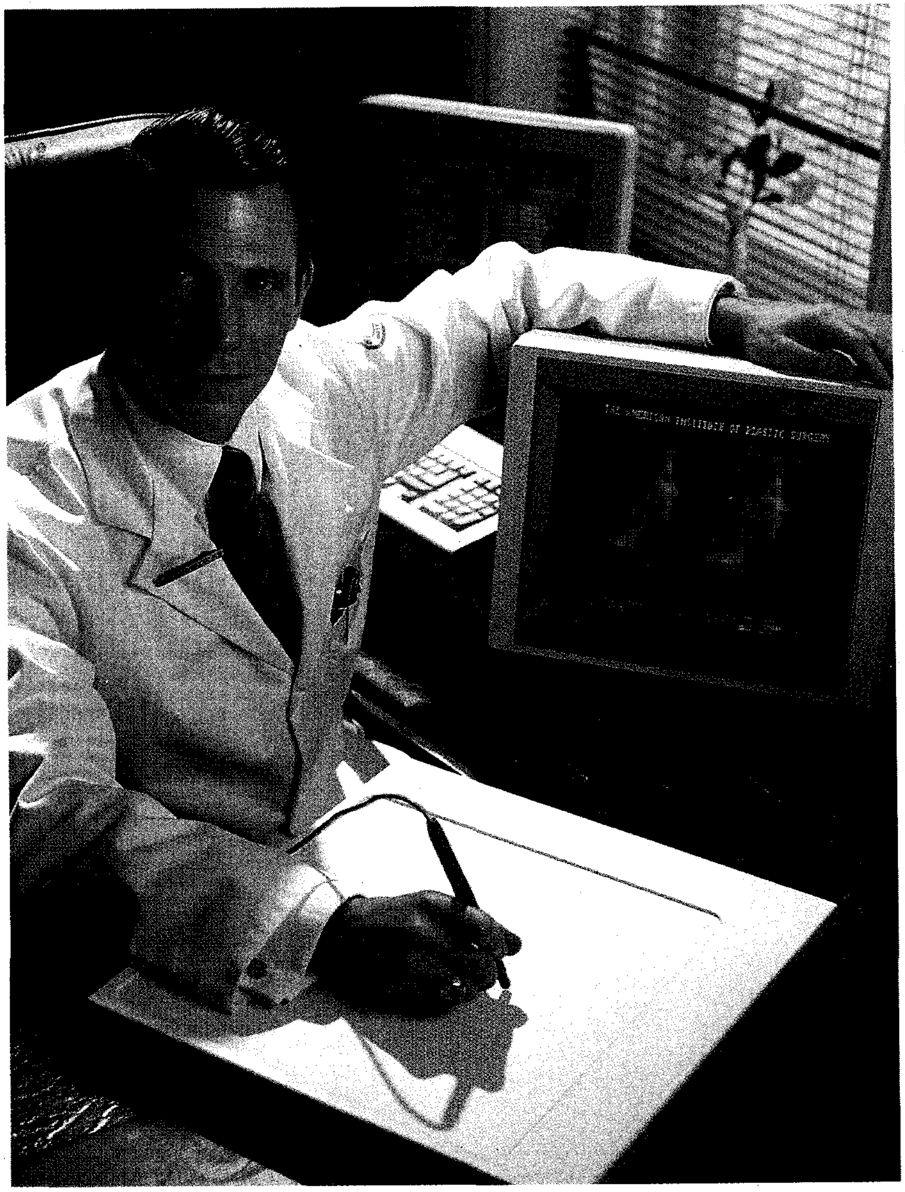
"I've always thought that it's more important for people to feel good about themselves inside," she says. "But the world judges you from the outside. It's unfair, especially for an older woman. But this is the culture we're living in. What are we supposed to do?"

EIGHT YEARS AGO, PEARL TERMAN, a real-estate agent for the Rachmani Corporation, asked herself the same question. She was 59 years old, separated, and she hated the "garbage" around her neck. "What else can you call it?" she says. "It's old, ugly, sagging skin. It's garbage." Terman says she decided to go to Herman for a face-lift "because I wanted to, not for my job, or the man in my life. In fact, he thought I looked wonderful the way I was."

Four weeks after Terman's surgery, the man she was involved with suffered a serious stroke. "I did so much crying," she says, "that I thought my skin would just fall off. My friends said, 'Stop it. You're ruining all that work.' But I didn't care. I cried for about two years, and

About 15 percent of the patients who see cosmetic surgeons these days are men.





‘Computer imaging is only as good as the person using it," says Dr. Robert Cucin, who works out of his five-story townhouse.

Cucin with his $25,000 computer-graphics system.

then he died later and I cried some more."

Terman says that life is hard enough and that looking good is at least some compensation. "Aging is devastating as it is," she says. "You don't need a constant reminder every time you pass a mirror. At 67, there isn't much to look forward to. But now I look at myself and I feel good."

Actually, Terman looks terrific—the way a 67-year-old might look if gravity didn't exist. The pictures before her operation show a woman with gray hair, a jowly face, and sagging pouches under her eyes. Today, Terman is a striking blonde who could be the younger sister of the woman in the picture.

Before I leave Terman's office, she introduces me to another woman who recently had an eye-lift. The woman, who is 43, tells me she did it because, "basically, why not?" Her husband, a cancer specialist, told her that it was "moronic." But she told him, "It's my money, and my decision."

The only problem is that the woman doesn't like her eye-lift, so she's planning another one. She also wants a face-lift. "It's practically *de rigueur* now," she says. "When you're selling apartments, you can't look like a hag. Out of 52 brokers, I can count on one hand the number who haven't had cosmetic work."

Richard Walters (not his real name), 58, is a magazine editor. He is also a patient of Dr. Herman's. Because I've come to his office to look at his face, I feel self-conscious and stare at his tie. "Don't be shy," he says in a rich baritone. "Go ahead. Look." Walters is a handsome man, with a rugged face. The cosmetic changes are subtle; he looks rested and healthy. People ask if he's been on vacation. "It's been a very positive experience," Walters says. "I just didn't want to take the age thing lying down. I figured if I could do something about it, I was going to do it. I talked it over with my shrink, and even he agreed."

But Walters says he was realistic about the outcome.

"I didn't think it would bring romance," he says. "I didn't expect that I'd look 25 again. But it's made me feel much more confident. I have more energy. I'm planning on writing a book. I think the best is yet to come."

ONE REASON MORE AND MORE people are having cosmetic surgery is the recent wave of advertising. Since the 1979 federal ruling that allowed doctors to advertise, plastic surgeons have been selling their services in magazines and newspapers, and through radio and TV commercials. They offer free limousine service, free consultations, and "surprisingly modest fees." Surgery is described as "safe and predictable." Patients can "recapture their youthful image," "enhance their natural beauty," become their "personal best."

Many certified plastic surgeons, including Herman, don't approve of advertising; they think it has created a sideshow atmosphere in which doctors hawk their services like old-time con men selling snake oil. What's worse is that some of them don't live up to their claims, and at least one of them, Dr. Richard Dombroff of Personal Best, is the subject of a grand-jury investigation. A number of dissatisfied patients have filed malpractice suits against the doctor.

Dombroff created a mini-empire of cosmetic-surgery clinics (Manhattan, Huntington, and Palm Beach) through heavy advertising. He put his wife, Pamela, into a white coat and made her his spokesperson. "Honestly," she told TV viewers, "only our address is expensive." An estimated 5,000 people in 1984 filed into Dombroff's clinics, and one plastic surgeon likened his method to "surgery on a conveyor belt."

Certainly, Dombroff didn't waste any time performing surgery. He operated on as many as ten patients a day and said he could perform breast-augmentation surgery in less than 30 minutes. (Herman doesn't like to do more than three pa-

ONE BREAST-IMPLANT PATIENT COULDN'T SLEEP ON HER STOMACH FOR TWO YEARS. SHE THINKS IT WAS WORTH IT.

tients a day, and breast enlargement usually takes him about 90 minutes.)

UNLIKE DOMBROFF AND OTHERS, Dr. Robert Cucin doesn't advertise extensively. He prefers to do it "selectively," in magazines like *Vogue*. He also sends out a full-color brochure; in it, there are photographs of his operating and waiting rooms. The waiting room has marble floors and Louis XIV furniture. There's also a line drawing of his five-story townhouse, with the caption THE AMERICAN INSTITUTE OF PLASTIC SURGERY. Cucin thought up the name himself. "I liked the way it sounded," he says.

In the brochure, Cucin offers an "individual video consultation . . . using our sophisticated computer graphics system." On a recent afternoon, Cucin showed how his $25,000 computer imager worked. A freeze-frame photograph of my face was projected onto a computer monitor. With an electronic pen and a magnetic drawing board, Cucin altered the picture on the screen. He gave me larger cheekbones and a more pronounced chin; he put a bump on my nose, and took it away. It was fun, but hardly the "informative visualization" that Cucin advertised in his brochure. Many plastic surgeons believe computer imaging is merely a gimmick, and even Cucin admits it's more of a "toy": "It's only as good as the person who uses it."

Cucin also has his own skin-care line, and he has written two books on the subject of cosmetic surgery. (He advertises all of them in his brochure.) The latest book is called *Keeping Face—A Plastic Surgeon's Guide to Preserving and Improving Nature's Gifts*. There's a large picture of Cucin on the cover. He gave me a copy, "to help keep you looking youthful forever." Cucin, like many cosmetic surgeons, says he doesn't believe a woman "should ever have to age."

She shouldn't have to look less than "perfect" either. "Nature makes mistakes," he says. "We can do better."

IT'S BATHING-SUIT SEASON, AND Dr. Herman is busier than ever. "When May rolls around, I see a lot of women who want nicer breasts," he says. Mostly, he sees a lot of women who want larger ones. Breast-augmentation surgery is the most popular aesthetic procedure in the country. Small breasts are out, even for fashion models. Modeling agencies routinely send their clients to plastic surgeons for fuller breasts. If Twiggy turned a generation of girls into anorectics, the eighties ideal of beauty could turn the next generation into plastic-surgery junkies. It's the healthy, natural look with a silicone twist.

Herman's silicone is covered with a layer of spongy polyurethane. The implant is called the Même (French for "same"), and Herman was the first plastic surgeon to test it on patients. He's been using the Même for six years, and he claims that it avoids the major problem of smooth-surface implants: In half the cases in which that technique is used, scar tissue forms around the silicone, making the breasts somewhat hard. When that happens, a woman has two alternatives. A doctor can either surgically remove the capsules of scar tissue or perform something called an enclosed capsulotomy. As Cucin describes it, this is "just a fancy name for grabbing the woman's breasts and squeezing the hell out of them."

With the Même implant, the scar tissue grows in and around the polyurethane, preventing the formation of hard, continuous capsules. A lot of doctors don't like the Même for that reason; they claim it's difficult to remove the implant once it's inside the breast (others complain that breast tissue hardens with these implants, too). But Herman says he hasn't had any problems. Because of his work with the Même implant, Herman has become one of the city's most popular cosmetic-breast surgeons. He says that two major modeling agencies in the city call him up to book appointments.

"Dresses are a style," says Herman. "Breasts are a style. But you have to take the woman's height and body shape into account. If a woman wants larger breasts and they won't look good, I won't do it. Patients are a plastic surgeon's best advertisements. I don't want bad work out there."

LISA WYLIE (NOT HER REAL name) credits Herman with changing her life. Wylie says that her new 34C breasts are "more perfect in size, shape, weight, and texture than any other breasts I've ever seen, even in the movies." Wylie could talk about her breasts forever; she's already been doing it for 90 minutes as she sits in my apartment drinking a diet Coke.

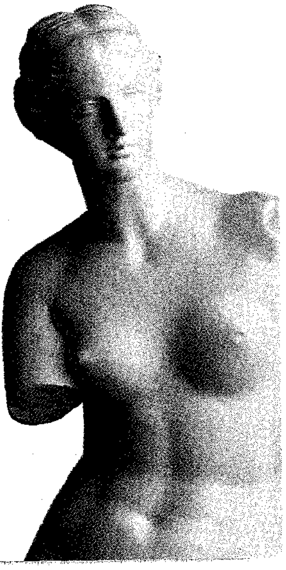
If there were a beauty contest for women who have had cosmetic surgery, Wylie would be a finalist. She is 25, pretty, and blonde. She thinks women who wear jeans don't look "feminine." She doesn't believe in health clubs because she's "into artifice." She spent a year at Oxford, graduated from a prestigious eastern college, and now has her own business. If you ask Wylie what the most important event in her life is, she will say, "My breast surgery." Her biggest regret: "God didn't give me enough originally."

Wylie was the first in a "very conservative Connecticut home" to have cosmetic surgery. Since then, Wylie's mother and sister have had nose operations. Now her mother is thinking about having a facelift. "We call ourselves the plastic family," Wylie says. She tells me she had always wanted larger breasts, and that she had never felt feminine. "My breasts were pretty," she says, "but they were a 34A. I used to pray to God, 'Please make me look like a woman.' "

When she was 21, Wylie went to a doctor on Long Island who inserted silicone implants through incisions under her arms. "I was thrilled with them," she says. "They were so perfect, it was like they were carved out of marble." In fact, Wylie was so happy that she didn't even mind that her breasts *felt* like marble and that she couldn't sleep on her stomach for two years. She also didn't like to go outside in very cold weather. "My breasts froze," she says. But Wylie thought that was the price you had to pay, so she tried to ignore it. "My boyfriends loved it," she says. "They'd tell me, 'You've got *Playboy* breasts.' "

Two years ago, Wylie read about the Même implant and made an appointment with Herman, who removed the smooth-surface silicone implants and replaced them with Mêmes. Wylie says her breasts are better than ever. "This time," she tells me, "I've finally blossomed." She takes a sip of soda and unbuttons her

Having cosmetic surgery is "easier than shopping at Bloomingdale's," says one woman.



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THE WORLD'S FINEST VODKA

ONE PATIENT WHO HAS HAD TWO IMPLANTS SAYS SMALL-BREASTED WOMEN ARE "FAKING WOMANHOOD."

blouse. She places it on the sofa, and then takes off her bra. "These," Wylie announces, "are my breasts."

I'm not exactly sure what she expects me to say, but I tell her they look nice. Wylie seems crushed. I tell her they look very nice. "Actually," she says, "I prefer to think of them as works of art mounted on a chest."

Wylie goes on to say that women who have small breasts are "faking womanhood," and that a "female's sense of power stems from her mammary glands." After another ten minutes of this, I ask Wylie if she's ever heard of the women's movement. It takes a minute, but Wylie rises to it. "Just because you want beautiful breasts doesn't mean you can't be a feminist," she says. "Besides, looking good isn't exclusively a woman's issue. If I were a man, we might be talking about hair loss instead of breasts, and I'd be using Minoxidil instead of drinking a diet Coke."

It's a sunny Thursday in early May, and Herman is drinking coffee in his office. On his desk, there's a purple vase filled with beautiful orchids. They're not real, so they stay fresh week after week. After Herman finishes his coffee, he heads into the examining room, where a woman in her late thirties is lying on the table. Herman gets ready to inject Zyderm collagen into her face. The injections run from $275 to $325 a session, and the woman will probably have to come back two to three more times to smooth her wrinkles. (For deeper grooves, Herman uses Zyplast, which usually requires one or two sessions, and charges $500 per session.)

First, Herman outlines the woman's wrinkles with dark-blue ink, and then he aims the needle into the lines that run from her nose to her mouth. "It's painful," she groans. "Nobody told me it would be like this. I'm suffering."

"If you want to look beautiful," says Herman, "sometimes you have to suffer."

Herman's next patient knows about suffering. Another doctor gave her the smooth-surface silicone implants, and they hardened into rocks. Herman shows me the picture of what the breasts looked like before he operated in April. The skin was hanging off the implants, and the breasts were disfigured. The woman, a 26-year-old paralegal, says she's happy with the results of the Même. "Before I had my first operation, I'd done a lot of research," she says. "My doctor was board-certified, and I had my surgery at Manhattan Eye, Ear, & Throat Hospital. But afterward I felt like I had tumors in my breasts. I couldn't wear a low-cut bathing suit. The lumps looked terrible."

The woman says she doesn't have a lot of money and that she worked hard to pay for the operation. "It was heartbreaking to spend $2,000 and come out looking worse," she says. But now she feels "almost normal."

After her experience, would she ever consider having cosmetic surgery again? The woman thinks for a moment. "Probably," she says.

Between patients, Herman takes fifteen minutes for lunch. He's starting to look a little tired, but he finishes his turkey sandwich, straightens his hair, and walks back into the operating room. A woman is shouting, "I hate you! I hate you!" Herman doesn't pay any attention. He knows that even though she hates him, she'll keep coming back. She visits Herman once a month for a nip, a tuck, or, in this case, an injection of collagen. "I hate you!" she continues to shout as Herman shoots the collagen into the lines between her eyebrows. In some sense, cosmetic surgery has been a success for this woman. Though she's probably in her seventies, she doesn't look old. The problem is, she doesn't look real either. But she's got high cheekbones, a straight nose, a clean neckline, and no wrinkles. As she is injected with Valium to dull the pain of the collagen injections, she talks about a friend of hers who is dating a 28-year-old man. "And she's my age," she says.

One of Herman's last patients is a 42-year-old woman who says she's a little edgy these days. It could have something to do with the fact that she scheduled her face-lift for a week after her wedding. "The marriage I can handle," she says. "But I'm scared to death of the surgery."

Herman says he'll try to clear up her fears. "My first fear," the woman says, "is that I'll be aware of being cut."

"That's a concern everybody shares," Herman says. "Most patients are not aware of having surgery."

"When I had my nose done, I was aware every minute," the woman says. "I need a lot of medication."

"We'll give you plenty of medication," Herman says. He runs down the list of possible complications that "probably won't happen but that you should know about anyway. There could be infection, localized collection of blood, loss of skin. . . ."

Suddenly, the woman starts to look nervous. Hives break out on her neck. "If I was your wife," she asks, "would you do this to me?"

"I wouldn't do anything on a patient that I wouldn't do to any member of my family," Herman says. But that doesn't seem to calm the woman down. The hives are getting redder by the minute.

"I'm a nervous wreck," she says. "I can't sleep. I hate to bring this up. . . . I feel a little silly . . . but you haven't had anyone. . . . I can't bring myself to say the word."

Herman knocks on his desk.

"It's just that after all this," the woman says, "it would be a shame if I . . . you know. That's what I really worry about. I stay awake at night thinking of . . . you know."

Herman knows. He tells her not to worry. After the operation, she'll look a lot better. She'll have younger-looking eyes and less fat around her neck. Maybe forgetting about getting older will prevent her from thinking about "you know."

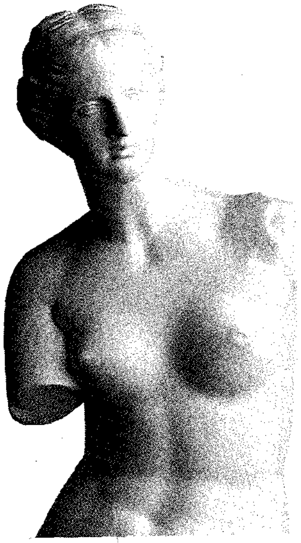
"Soon I'm going to be 42," she says. If she expects Herman to say she doesn't look it, he doesn't. "Will I still look 42 when it's over?"

Herman tells her that he can't answer that question. The woman seems to want more assurance. She sits in the chair, scratching her hives, looking across at Herman, who is looking at her, past the picture of his beautiful wife.

Finally, Herman pulls his chair back from his desk. The consultation is over. The woman gets up to leave. "I think I'll be happier after the face-lift," she says.

Herman says good-bye and goes into the examining room, where another woman is hoping that she'll be happier, too. ■

'If you want to look beautiful," says Herman to a patient, "sometimes you have to suffer."



Hardball

NANCY COLLINS QUIZZES BASEBALL COMMISSIONER PETER UEBERROTH

Seven years ago, Peter Ueberroth was the little-known owner of a successful travel company. For 1984, he was *Time*'s "Man of the Year," an honor earned for his triumph with the Los Angeles Olympics. Last year, as the new commissioner of baseball, he cracked down on drugs. Tough, guarded, ambitious, the 48-year-old commissioner may wind up in the ultimate national pastime—politics.

Nancy Collins: Since becoming baseball commissioner in October 1984, you've made the elimination of drugs from the sport a top priority. Toward that end, last February you made your most controversial statement, disciplining several players [including Mets star Keith Hernandez]. The penalties you imposed required that each player give 10 percent of his 1986 salary—possibly tax-deductible—to drug-abuse programs, do 200 hours of community service, and take random urinalysis tests for the rest of his career. What's been the reaction to the ruling?

Peter Ueberroth: Mixed. Our mails showed the reaction to be 80 percent positive, 20 percent negative. Basically, [the negative reaction] is split evenly between those who say the decision was too soft or too hard.

Q: I must say I haven't heard many say it was too hard. In fact, your critics think it wasn't tough enough—that the decision was very favorable to the owners. You had an opportunity to take a strong moral stand against drugs in baseball by flat out suspending all the accused players for a year. But as it stands now, a player who earns hundreds of thousands of dollars can cough up 10 percent, do a few good deeds, and keep his job. The subliminal message to the little boys of America who idolize baseball players is that if you make enough money, you can buy your way out of anything—including a drug rap.

A: That's one analysis, and it's a fair one. The United States government has already granted total immunity to every one of those people. Basically, the thing that's going to be judged in the long and short run is whether or not the institution is effective in ridding itself of drugs while I'm commissioner. And in the short and long term, we will be successful. Flat successful. Successful *period.* The only important thing is that we become the first sport to put this problem behind us. When I took this job, I said I was going to attack drugs, not ballplayers. What I did was allow ballplayers to be a positive force in society, versus just punishing them. They had their choice. Baseball and this commissioner are now and will be in a very strong position to show some leadership against drugs. There's not going to be a roadblock too high in that direction.

Q: When you made the drug ruling, did you consult the owners before you made the announcement?

A: No.

Q: Whom did you consult about this decision?

A: A man named Barry Rona, who heads the Player Relations Committee for the owners. I also talked to a young man named Ed Durso, who works for me.

Q: Since the judicial system had already dealt with the drug problems of the players in Pittsburgh, why did you feel it necessary to add your own punishment? Many people believe your actions were unconstitutional.

A: First of all, a baseball commissioner's authority—both given and intended—is clear. Historically, anything that happens the commissioner has a responsibility to look into and make a decision about.

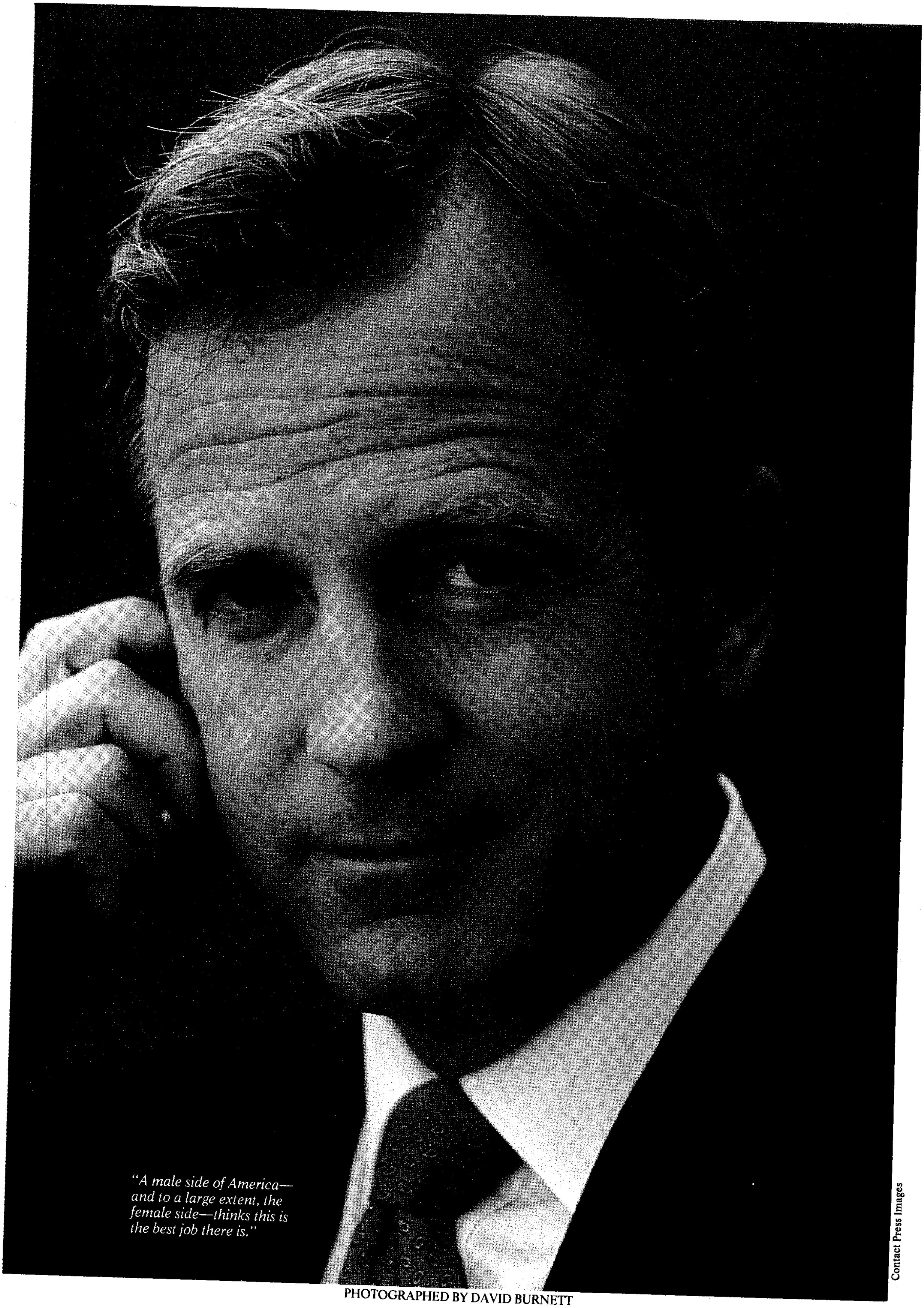
Q: Then why did you wait so long to make your decision?

A: By the time all the testimony and court cases were done, it was after the World Series. It ended, I think, in November. The first physical time I could've met with each player was the second week of December. I thought there was no purpose in pulling in these individuals during Christmas, so I waited until after the first of the year. Then it was at their convenience—trying to get all the interviews done, getting all the people together who had to be there; many representatives were at each meeting. I did it as fast as I could. The decision came down within two weeks after the last interview.

Q: How did you feel when Keith Hernandez balked at your ruling, implying, initially, that he wasn't going to cooperate?

A: I'm not gonna get into individuals. I haven't done it with anybody. It's over. I'm just pleased they've chosen to be a positive force and be good citizens.

Q: The week baseball season opened, you took a lot of flak



"A male side of America—and to a large extent, the female side—thinks this is the best job there is."

Contact Press Images

PHOTOGRAPHED BY DAVID BURNETT

when you announced that drugs were now out of baseball for good. That sounded a little arrogant to a lot of people.

A: What I said was that baseball had won the war on drugs and that the major battles were over. There would still be some skirmishes—it wouldn't be a perfect world—but for the most part, we were defeating drugs. The credit, however, shouldn't be given to the commissioner or the union but to the players. They're the ones who've said, "Enough is enough." But there aren't going to be any more drug scandals in baseball. There may be the odd case here or there, but no major scandals.

Q: How can you say that for certain?

A: Because I know. I do not care to, nor will I, try to prove it to anybody at this time. I will let the actions prove it.

Q: Hasn't drug usage in baseball declined in the last three or four years anyway? Some feel that your claiming a victory over what had been dying a natural death is simply a way of positioning yourself.

A: I won't comment on that question. I'm not interested in claiming any victories.

Q: Besides drugs, what's your main agenda for the game?

A: To repair the financial structure so that there's financial balance. Twenty-one out of 26 teams lose an important amount of money every year no matter what method of accounting you want to use. When one team's revenues are $9 million and another's are $50 million and they have to compete against each other, it's not balanced. I'm going to work toward getting it balanced. It might disrupt some of the owners, but it's the right thing to do for the game. My responsibility is not to the owners or the players, it's to the game overall—which includes the players, the umpires, the fans.

The players have said, "Enough." There aren't going to be more drug scandals in baseball.

Q: How did you get the job of baseball commissioner? As I understand it, the owners contacted you in the latter part of 1983, when you were still running the Olympics. How did they know you were interested in the job?

A: They just came to me—Bud Selig [owner of the Milwaukee Brewers] and Bob Lurie [owner of the San Francisco Giants]. I said no the first time and meant no. They came back eight months later with different conditions. The first time, it was imperative I start work for the 1984 baseball season, which meant I would leave the Olympics before they happened. They made the argument that I had it organized pretty well and could turn it over to somebody else to finish. I said I had to see it through. When they came back, they said, "Would you consider it if you started three months after the Olympics?" So I said yes.

Q: Why did you take the commissioner's job?

A: Because it's fun. A male side of America—and to a large extent the female side—thinks it's the best job there is.

Q: Have you always been a big baseball fan?

A: All my life. And it's helped me here because I'm a statistics-minded individual. I went to almost as many baseball games over the last ten years, prior to becoming commissioner. I'm a season-ticket holder in Los Angeles. Of 80, I'd always make 20 to 30 games. Right now, I make 40 games a year.

Q: Your predecessor, Bowie Kuhn, was widely known as the owners' commissioner. You seem to be trying to carve a more independent path. Did you tell the owners, from the get-go, that you intended to do things differently?

A: No. I just said that if I took the job, I'd insist on trying to be very independent, not favoring the owners, the umpires, or the players—just try to bring dignity back to the institution. And I'd do it my way. Now, that might not be the way they wanted it, but it's the way I'd do it. So then, it was whether or not they thought it was just talk. I think they thought it was. But I don't think they think that anymore.

Q: Technically, you are hired, paid, and could be fired by the owners. So who's your boss? To whom do you report?

A: You report to the institution called baseball. It's owned by 26 owners, but it's also in the public domain to some extent. The teams belong to the owners, but they also belong to the fans. It's the fans who pay the tab, watch television, buy tickets, provide the income that makes it go. I have an accountability to all parts of baseball, but in the sense of a boss, the commissioner doesn't have one.

Q: You mean you don't care what the owners think?

A: No, of course I do. I also care what you think, what anybody thinks. I care what the owners think, but to start with, their own interests—the 26 of them—are not always the same. And secondly, their interests as a group may not be the same as what a commissioner sees as the public interest.

Q: Would you say you have a good rapport with the owners? Do you, for instance, socialize with them?

A: Very little. The commissioner's role is very difficult. You have to discipline and fine the owners, and I happen to disagree with them a great deal. You also have two leagues that have solidly different positions on many items. I have to choose between them. If you do all these things well, it's very hard for them to like you and want to socialize with you [laughs] . . . or even want to have *anything* to do with you. All I can tell you is that probably all of them will be unhappy with me; there will not be one who isn't.

Q: Do the owners often call you?

A: Yes, all the time, some more than others.

Q: Who calls the most?

A: Probably John McMullen [owner of the Houston Astros]. He's one of the leading individuals in—well, complaining is not the right word—in disagreeing with me. He disagrees with me on a more regular basis than others. He's strong in his opinions, and I respect that. I don't agree with him, but I respect him because I know exactly where he stands. I don't like phonies, backbiters, someone who pretends to be favorable and then behind your back isn't.

Q: What about Ted Turner [owner of the Atlanta Braves]? How do you and he get along?

A: To this date, Ted Turner and I get along very well. We've had some real battles. But he's a good guy. I like him. He's got a great sense of humor.

Q: Does Yankees owner George Steinbrenner bother you much?

A: He calls a lot.

Q: Are you simpatico?

A: Sometimes. I have to disagree with him a lot. I have to make decisions that go against his wishes. He's more outspoken about not liking it, but, basically, he wants this institution to survive, so there are some common objectives.

Q: Steinbrenner told me that you "got it so the owners came back and controlled the game." In other words, "Ueberroth gave baseball back to the owners." Would you agree?

A: I certainly have not done that. I've tried to provide balance, but it's still not anywhere near where it should be. Besides, it's not the owners' game.

Q: Edward Bennett Williams, owner of the Baltimore Orioles, is clearly one of the most powerful men in baseball. How does he rank with you?

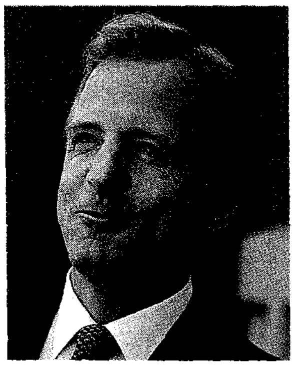
A: Intellectually, he's the best overall thinker in baseball. And he's got a great sense of humor. I think very highly of him.

Q: And he of you. Although he did tell me he thinks the commissioner's job is too small for you—implying, I believe, that you had a big future in politics, if you wanted it.

A: That's his opinion.

Q: Baseball owners are arguably regarded as the most cantankerous group in sports. Why?

A: The reputation is not totally deserved. The season is long, and baseball is structured in a way to provide a lot more controversy. It has a history of controversy. It's the national pastime—it belongs to the public in a real sense. It's also the only sport dependent on the written press. The other sports can survive much more without print, but the written word is the lifeblood of baseball. I'm talking about newspapers when I say "written press." There are millions of people who want to read about the game every day. They read the sports pages like they read the stock-market report. That's a positive thing. In other sports, people don't remember the players, don't remember performances or batting averages, but with baseball you find thousands of fans who can give you the names of the entire team back to 1956. That's one of the things I like best about it.



Other sports can survive without print, but the written word is the lifeblood of baseball.

Q: Could you give me your feelings on the designated hitter?

A: I'm not going to do anything about it. I did change the World Series because it's something between both leagues, and the commissioner should decide. [Starting this year, World Series games played in American League parks will use the DH; games played in National League parks will not.] The DH—I'd hoped when I took this job that that's the kind of controversy I would have—the DH, the pine tar, all that wonderful stuff.

Q: How about cutting back the number of games? Many fans feel the baseball season simply runs too long nowadays.

A: That would be between the owners and the players. There was one increase that took place about 25 years ago, from 154 to 162. Those who want it back to 154 may be right, but I wouldn't change it. I don't think it's my decision to make.

Q: Artificial turf?

A: Generally, I favor the historic value of the game, the tradition that calls for grass. There are some situations where the weather dictates it should be artificial—certainly, if it's a dome stadium—but basically, I'm in favor of grass.

Q: How about expansion? Would you like to see Washington, D.C., or Denver get its own team?

A: Yes; I'm in favor of expansion. I don't think baseball is a business. I don't think it should be kept out of cities that have major population bases where they really want the sport.

Q: You were born in Chicago but moved around a lot as a child because your father was a traveling salesman who sold aluminum siding. What influence did your father have in your life?

A: For me he was the most positive influence in my life—an incredible thinker who had an ability to look at anything there was. Formally, he had very little education; informally, he had an exceptional education—was widely read, well versed on about any subject. He was probably one of the most interesting people I've ever met.

Q: Your father also had a drinking problem, didn't he?

A: Controlled. It's a difficult thing to talk about unless you talk about it completely. There is a term called alcoholic that, if I said my father was an alcoholic, would be a lie. Because he didn't drink. My father controlled his problem so he didn't drink. Now, the three or four times I can remember that he did drink—then he was alcoholic. He could take a little glass of wine and be gone. That's what happens to an alcoholic. I don't have that affliction.

Q: When did you realize he had this problem?

A: When he would fall off the wagon, which, as I say, only happened three or four times in my life. We didn't worry about it. He'd be gone and come back three or five days later. He didn't drink every day, but alcohol had a true effect on him.

Q: How did you feel about your father's profession—traveling salesman? Were you ever embarrassed by it?

A: As a young boy, I was proud of it, because a salesman had a company car and freedom to do what he wanted. I'd go with him in the summer on his calls, and he was always welcomed, well thought of, respected by the people he called on, who were, basically, farmers and farm suppliers. He needed a job in the Depression, and the good thing about a selling job, if you're successful, is it's higher paid than most any other deal.

Q: He must have been a good talker.

A: More a good listener. Salesmanship is understanding the interest of the person you're talking to.

Q: Your real mother died when you were four. Do you have any memories of her at all?

A: Yeah, although they are obviously blurred. Her sickness—leukemia—was something that captivated the whole family that last year. We were around it every day.

Q: When your mother died, your father was left to raise you and your sister. How did he manage?

A: Carefully and well. It was fun. There were really no trying times. We were bounced around, but children know whether they're wanted or not, and we were.

Q: Did your family have money?

A: Minimal. But never destitute. By the time we were in high school—we went to two in Northern California—our house had a swimming pool.

Q: As a child, what did you think you were going to grow up to be?

A: A coach.

Q: Baseball? Basketball? Football?

A: All of the above.

Q: When you went to college, San Jose State, you went on a partial water-polo scholarship. Had you played that sport in high school?

A: Never had seen a game. My college swimming and baseball coach was the same guy, and he said I had the ability to throw, could swim fast, and I liked body contact—football, wrestling. He thought I'd make a good water-polo player, so that coach sought me out. He said, "Come try out, and if you can do it, I'll give you a scholarship." I didn't have the money to go to college, but I was able to get an athletic scholarship. I became a very good water-polo player. I made the Olympic trials in 1956, but I was not selected. I did, however, lead my team and the league in scoring. You can tell a good water-polo player if his nose isn't straight, his eardrums have been punctured, and his cheekbones and hands have been broken.

Q: In school, were you good academically?

A: I didn't have enough drive, wasn't very interested, and wasn't very good.

Q: Your father eventually remarried and had another son. What was the prevailing attitude toward the children in the household—that you could be anything you wanted to be?

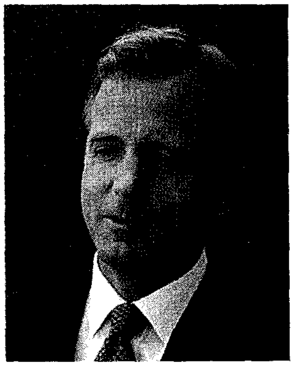
A: Pretty ordinary—other than the one overview that said you can look at anything. But there was no drive, no push forward, no "Go conquer the world." Just be a decent citizen and try to be respected by your family and friends.

Q: You figured you'd go to college and be a coach?

A: I didn't know about the going-to-college part. It was a close decision. I almost didn't. It was an economic decision and a time decision. Was it worthwhile? My father hadn't gone to college, and I could earn a living. Most of the kids I went to school with weren't going to college. My father believed in self-education. My stepmother hadn't finished college but had, I think, the equivalent of a junior college [degree].

Q: Almost everyone I've spoken to who knows you remarks on your passion for control. What was the genesis of this obsession?

A: If you are trying to accomplish something, you should control as much of the environment as you can. So there's no love of control. And it's not a personal control. My management style is to give somebody something to do and let them do it. That's how I did the Olympics. I broke it up into 100 people, and if somebody wasn't doing his work, I replaced him very quickly. I'm a delegator.



I've been financially successful, but much less than I could have been. I'm not materialistic.

Q: Was your father a controlling figure?

A: A traveling salesman is hardly a controlling figure. People are looking for some unusual discipline in our childhood, and there wasn't any. It was a very loving, very ordinary family, with very ordinary goals. I was a C student in high school and college. But people like to reject that.

Q: Why?

A: Because if someone goes from never being in the public eye to being in the public eye, they like to put some kind of aura around them. The truth is, you can be very ordinary and do it.

Q: When you were fifteen, you left home to live and work at a place called Twelveacres, which was a co-ed orphanage. You stayed in school but no longer lived at home. Why?

A: It was fun. You had your own cabin, you were independent, and you could drive. What does a fifteen-year-old want to do most? Drive. I had the orphanage station wagon, my own cabin, and I was getting paid—at fifteen. Also, you were working with these young kids who had crying needs for care, love, and attention—and that's very gratifying. I had worked there as a lifeguard in the summer, and they asked me to stay. I was the only male employee. Besides, I was only twenty miles from home and still went home on weekends.

Q: What did you learn from working in the orphanage?

A: I learned that if you're going to help disadvantaged youngsters in society, you have to do it on a steady basis. Those who do it on an infrequent basis, when it serves their needs, do more harm than good.

Q: In college, you met your wife, Ginny. Why were you attracted to her?

A: The light, the free spirit. She was—is—a positive force. She's a giver.

Q: You've been married 26 years. How have you made it work?

A: When you get married, that's a transaction, a contract—that's too cold a word. She was a teenager and I was just out of my teens, and we had some good luck.There are no great skills. Long marriages are the result of good luck and hard work. We have three daughters and a son, and I hope they're lucky, because I'm not sure you make great judgments when you're twenty years old.

Q: Ginny does all of the family's financial investments, doesn't she?

A: Yeah, she's basically better at it.

Q: You worked your way through San Jose State?

A: Sure. I was a traveling salesman for a seed company; I sold shoes in a department store; and I worked for a chicken ranch—tough job. I also worked in gas stations, and caddied.

Q: Essentially, then, you've supported yourself since you were in high school. Having money has always played a big part in your life, hasn't it?

A: Independence. I'm not materialistic at all.

Q: So what does money mean to you today?

A: Not very much. It's not that important at all.

Q: That's easy to say when you've got a lot. It's safe to say you're a multimillionaire, right?

A: Barely. I'm not actually wealthy.

Q: Barely a multimillionaire? [Ueberroth sold his travel company for $10 million after taking over the Olympics post.]

A: I've been financially successful but much, much less than I could've been. I was paid a very, very low [salary] commensurate with my skills during the Olympics. The last year of the Olympics I wasn't paid at all. I could do much better financially than I'm doing in baseball. I don't have the desire to accumulate a lot of wealth. I'm not a keeper of materialistic things.

Q: In 1959, you graduated from college and soon went to work for an association of small airlines. Six months later, Kirk Kerkorian hired you to run L.A. Air Service, a non-scheduled airline in Hawaii. As a result, you walked into the travel business, where you went on to make your fortune. Was there any sense of destiny about this business for you?

A: Not at all. It was a second choice, actually. I was not able to make the transition from college to the recognized business world, because I couldn't get a job. So I fell back on the [airline association], for whom I'd been working for almost two years—40 hours a week while I went to school.

Q: Kirk Kerkorian is something of a mystery figure. What was it like working for him?

A: He was tough, fair, and very good to me. He let a 22-year-old kid virtually run the commercial side of his airline. He had watched me during the summer, and I proved myself to him. I started in Hawaii and then ended up running the entire airline in San Francisco, Los Angeles, and Hawaii.

Q: What did you learn from Kerkorian about running a business?

A: If I had to pick one thing, I learned to find people who will be accountable. He was a tough taskmaster but a very good guy. I consider him a friend, but I don't see him.

Q: In 1962, you tried your own first business venture. And it was, you might say, a fiasco.

A: A total failure is better.

Q: What happened?

A: In 1962, I saw an opportunity to have an air service to the World's Fair in Seattle. It was to include airfare, sightseeing, and a hotel room at a very economical price. I leased an airplane and started flying to Seattle. It worked very well until the people with whom I had made arrangements for the hotel rooms doubled their prices. So for every passenger we sent, we lost instead of made money. I had to shut it down. I lost about $200,000, which left me about half of that in the hole. I felt terrible, but I had to get out. I got the major debtors to agree to stand aside for a while and give me a chance to pay them. They agreed. But it's still a scar.

Q: By 1963, you successfully formed your own business—TCI. What was that, exactly?

A: TCI was simply a reservation service for independent small airlines who couldn't afford to open up their own offices in the United States. So I opened up an office in Los Angeles—a tiny office with one employee. That idea worked, and I expanded it to other cities.

Q: Why were you so determined to have your own business?

A: Because I couldn't get a job. That's flat true.

Q: How did you finance your first company? You had no money.

A: I didn't finance it. I believe that in the service business you should not finance it. In the very beginning, you should only bring in enough money to pay the rent. I had enough money to pay the rent for three months, and a few hundred dollars. And it went very well.

Q: Did you have a passion for the travel business?

A: No. It was just what I knew. And I don't miss it now. The company, which is run by my brother, is much more successful under his administration than mine. The company that owns it now, Carlson Companies, has huge capital.

If something's wrong, if it's not going the way I like, I'll keep digging to find out why.

Q: So that brings us up to 1979. You are president of First Travel, a successful private company, when the Los Angeles Olympic Organizing Committee picks you to run the 1984 Olympics. In retrospect, what was the key management procedure that made the whole thing work?

A: The truth of why the Olympic Games worked is obvious to anybody who really took ten minutes to study it—and that is the finding of 100 people. And those 100 people each took a piece of the Games and did it very well. There were these 100 people in place who did their job. I didn't do anything.

Q: Come on, Peter.

A: Does the leader deserve the credit for success or failure? There's nothing humble about what I'm saying. But the base of the whole operation was these 100 people who shared one similarity. That is, I really knew them—most of them for a long time, maybe ten, fifteen, twenty years. I had seen them working in other situations. I didn't try and control these people. They spent their own money, hired their own people, had their own budget. And they all came in under budget. I didn't expect that huge surplus. I promised the public that they would not have a deficit.

Q: Would you say you have leadership skills?

A: Yes, without question.

Q: What are those qualities?

A: The ability to communicate with people. I'm extremely blunt with those who I think have a lot of room to grow. I communicate very directly with them. Then, I select good people. That's an absolute requirement of leadership. Those are the leaders I vote for—those who put good people around them. I have a pretty good initial judgment. I can walk into a business, spend a half-hour talking with the owner, and give you an impression of the vitality of that business.

Q: There are, of course, some people who find you lead through fear. For instance, during the Olympic buildup period, you held—every Monday—quizzes on Olympic trivia that everybody was required to take. Beyond that, you would frequently catch workers in the hall, off guard, and give them pop quizzes on the spot. And you established a dress code. This sounds a little overbearing.

A: Of the 5,000 people who took the tests, I'm sure 4,950 would say it was one of the highlights of their working there, because it was a chance to have exposure to the leadership of their organization. How many times does an employee in a 50,000-person organization get to spend time with the top person on an interchange basis?

Q: Some people say they found your leadership style intimidating.

A: That's probably true, too. I don't sense it. I'm very quick to the point. If something's wrong, if it's not going the way I like, I'll keep digging to find out why. I'm relentless until I find out why. But if you're a leader, you're going to be criticized.

Q: In the American business community, who do you consider good leaders? For instance, you're a fan of Lee Iacocca.

A: Yeah, and I think Charles Brown, chairman of AT&T, is a good leader. Tough. Another exceptional leader is Judge [William] Webster, head of the FBI. He took over an organization that had decay and restored dignity. Elected politicians do not normally have to be leaders. Leadership, to me, relates to running something. A United States senator doesn't have to run anything. He may have to be a communicator, someone who can influence others toward his way of thinking, but he doesn't necessarily have to be a leader.

Q: What politicians might you consider leaders?

A: I don't want to comment on any politician, because I'm, unfortunately, a public person now, so my opinion on any political leader will be printed and reprinted. It'll have all the political bias, and I'm trying to stay out of that. There were 150 columns written about how I was really angling to be a United States senator.

Q: You were never seriously interested in running for Senator Alan Cranston's seat in California?

A: Not seriously. Something didn't feel right in the gut. I, basically, run things well. United States senator would be [a better job] for some attorney who wants to debate with that body of 100.

Q: What about a governorship? That's an office that demands leadership.

A: If you ask me to pick between senator and governor, a governor-type position would be of more interest because a governor does run something—a massive budget, many employees. But in the case of my own state [California], there's a very good governor, very good candidates for governor.

Q: Are you a Democrat or a Republican?

A: I'm a Republican.

Q: You voted Republican in the last two elections?

A: Voting is a different matter. My father took me down when I was 21 and registered me as a Republican. Politically, though, I've supported candidates on both sides.

Q: You voted for Carter in 1976?

A: Right.

Q: You once said, "I'm a Republican, but I tend to vote for Democrats."

A: I never said that. I'm not active in either party.

Q: Well, if you were to run for public office, would you run as a Democrat or a Republican?

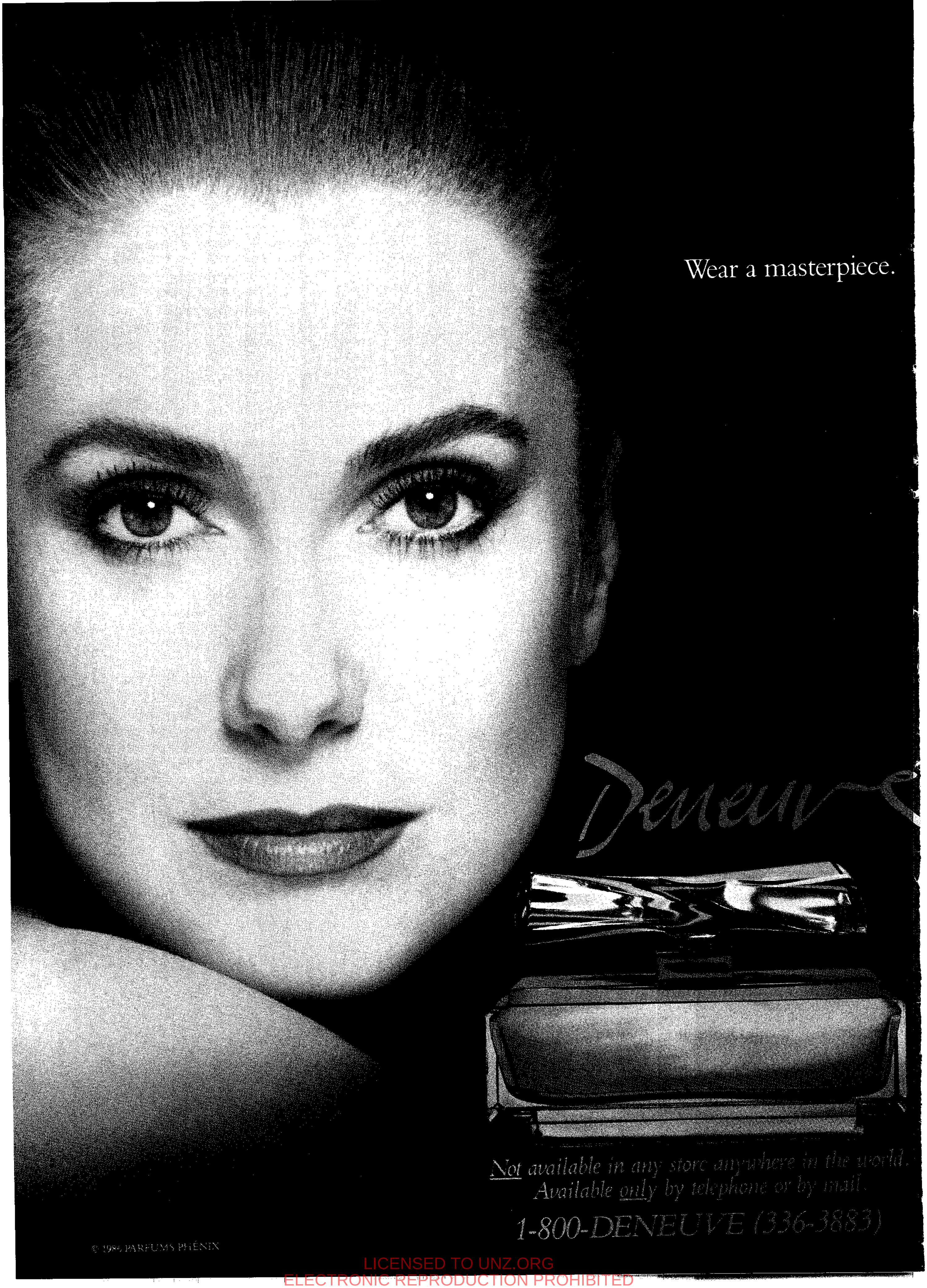
A: Not sure. At the time, I would have to try and find out where there were more people who thought like I thought.

Q: That's interesting, because Democrats with whom I spoke think you're a Democrat, while Republicans think you're a Republican. How is it that you appeal to both sides?

A: I've always answered that question very directly: "What are you?" "I'm a Republican from California."

Q: You once said, "If you're a leader in some other walk of life, you'd better go lead in the political arena too."

A: That sounds like something I would have said, but if your question is, Do I have an interest in politics?, I don't. It should be proven without any iota of suspicion anymore.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Q: I have it on very good authority that the Bush people have already talked to you about the possibility of running with Bush in 1988.

A: There's no truth in that. Absolutely no truth.

Q: I don't believe you.

A: I really have no interest in politics. I don't think I'd be good at it. What I do well is run things. I run a business reasonably well. I ran the Olympics reasonably well. I hope to restore dignity to baseball and get it to financial well-being. But that's all. I don't see Peter Ueberroth in the political arena. I simply don't. There's too much fence-straddling. The process doesn't look very attractive. Maybe someday, if somebody wanted me to run something—a part of the puzzle called government—that might be a possibility. But I don't see Peter Ueberroth out raising money—having people pay money so I can campaign for public office. I would find that difficult to do.

TIME
MAN OF THE YEAR
Peter Ueberroth
The Achievement Was Olympian

I really have no interest in politics. I don't think I'd be good at it. What I do well is run things.

Q: So you're saying that no one, on a national level, has come to talk about political office, say, in the last two months?

A: Definitely not. There was a lot of pressure for me to run for the United States Senate. It started a long time ago—maybe a year and a half. And the pressure came as a direct result—in my opinion—of the polls. Suddenly, they took the polls and there was a new name on the list, and it was at the very top. So people immediately assumed that if somebody has that name identification, then, obviously, you're a political candidate, or will be. I immediately said no. I consistently said no. There was a time in the state of California when I could've run and probably won—after the Olympic Games. That project rekindled pride and patriotism, and people felt very good about it. But I passed up that chance, didn't I?

Q: When your name was being bandied about for the California Senate seat, one of your aides said, "Peter feels he's being asked to the prom before anyone knows if he can dance." So, let's dance. How do you feel about abortion?

A: I think that every woman—I have three daughters—should have that right, totally: the right to make her own decision. And those who are socially, economically, unable to effect the decision, once they've made it, should be helped. Now, is there anything equivocating about that answer? You know exactly where I stand. That's how I am. I'm firm about things. I'm not always right, but I'm usually firm. Is that a Republican or a liberal-Democrat answer?

Q: It's a liberal-Republican answer.

A: I haven't, in the few interviews I've done, talked about all the political issues—even though I have firm opinions about most—because it will only fan the fires that I want to be a politician. And as baseball commissioner, I'm not sure it's really my right to express myself, because people think I represent baseball—and because I do to some extent.

Q: What do you think about aid to the *contras*?

A: I don't want to say my opinion, because I don't think I have a right as a public person to be influencing public opinion one way or another.

Q: Given your proclivity for order and management, where would you make changes in, for instance, current policy?

A: I really don't want to do that. I'm not qualified.

Q: Okay. How about something like gun control?

A: There would not be enough space in your magazine to cover it adequately.

Q: That's a cop-out.

A: If you're really interested, I'll tell you off the record.

Q: Why not on the record? You were willing to talk about abortion on the record.

A: I think that was a mistake.

Q: You are very worried about going public on political issues because of your position. Yet the owners I spoke with didn't seem to mind if you put your positions on the record. If your employers aren't worried, why are you?

A: I feel a responsibility to speak out on drugs. I don't want to get myself confused with any political motives or ideology, Republican or Democrat.

Q: You do understand why your critics might think of you as something of an opportunist. As one put it, "Ueberroth is an opportunist who goes from one high-profile job to another on his way to the White House."

A: Record my response to that as laughter. Name the last six heads of the Olympic Games. That's never been a high-profile job.

Q: You realize, of course, why there is a certain fascination with you. After all, here is a guy who seemingly came out of nowhere and in the short span of six years went from anonymity to being *Time*'s "Man of the Year," and who is now—like it or not—being talked about as possible presidential timber. That's quite a heady ascent.

A: It doesn't happen in this country very much. It was a set of circumstances that did it. I don't mean this as a religious statement, but somewhere those shots are called. It was pretty unrelated to me. I didn't cause Carter to do the boycott that thrust this little Olympic organizer—four years before the Games—into the public eye. And *Time* magazine hasn't selected anyone from the private sector since 1956.

Q: What motivates you?

A: I like a challenge. I like finishing things. I didn't run for the Senate, because what does a senator accomplish? I do better if I have something to accomplish, and it can be very tiny. I get pleased with completion. I try not to leave things undone. If I start a book and don't like it, I finish it anyway.

Q: That's compulsive.

A: It may not be very attractive, but I keep expecting it to get good. I've only walked out of one play in my life, and that was *Hurlyburly*—which shows you my own lack of taste. I just kept waiting for it to get good, but it was no good, ever. Finally, in the last act, nothing had happened, so I left.

Q: In Ken Rich's book on the Olympics, *Making It Happen,* someone who knows you said, "Peter's a master at underplaying. He presents himself as a modest graduate from a second-rate university . . . someone who will lift anybody who he's with on a much higher pedestal than himself. He underplays himself totally . . . with a very clear purpose in mind." True?

A: With the California Senate race, I didn't say no a little bit. I said no in capital letters—very bold, very strong. The newspaper publishers of America have this yearly convention. They asked Henry Kissinger, the chief justice of the Supreme Court, and me to address them. There were more than 1,300 people there. I was asked one question from the floor: "Mr. Ueberroth, under any set of circumstances, will you run for the Senate?"

I walked back up to the podium—I had finished my talk—went to the microphone, and said, "No." And then I walked back and sat down. And that was "No," not "Maybe." "NO." Why don't people want to believe me?

Q: Because there's nothing more provocative than the girl who says no.

A: [Laughs.] That's true. ■

BACK ON TOP WITH THE MOM OF POP ART

ETHEL SCULL'S LONG FIGHT FOR THE FAMILY FORTUNE·BY JOHN DUKA

With Jasper Johns's Out the Window *and* Black Target: *"I'm a winner!"*

IN A SMALL ONE-BEDROOM EAST SIDE apartment furnished with old modular seating from the Workbench, Ethel Scull is smiling. "I'm a winner," she says, looking as if her smile might collapse at any moment. "I won my money. My paintings. We went to the highest court. And I get over a million in cash, plus interest, tax-free. I won't have to worry the rest of my life."

Joy is strangely missing from her delivery. In her Fair Isle sweater, velvet skirt, and lace collar, with her hands folded and her ankles crossed, Ethel resembles not so much a victor as an aging schoolgirl. Her manner suggests an anxiety that no amount of money could ever erase.

Yet, she *has* won—at least, barring a remarkable and unforeseen turnaround. In late April, Ethel notched a key victory in her eleven-year court battle with her ex-husband, Robert, and, since his death, with his estate. She has regained her share of the $10-million art collection that made the Sculls the most famous and influential art collectors of the sixties, the Mom and Pop of Pop Art.

"It was one of the most inequitable and harshly chauvinistic divorce proceedings to be seen in recent years," says Raoul Felder, Ethel's lawyer. And it was a fight that has taken a dreadful toll.

Two decades ago, the Sculls' cocktail party looked as if it would never end. Ethel masterminded their P.R.; Bob took care of Scull's Angels, the taxi empire whose familiar number could have been a Trivial Pursuit question: IL 7-7777. Together, they bought the art. "As it turned out, it was the only thing we had in common," says Ethel.

Mom and Pop, indeed. The Sculls were a natural force, efflorescing at 1010 Fifth Avenue in an eleven-room apartment filled with three sons and a mother lode of Oldenburgs, Warhols, Rauschenbergs, and Rosenquists. George Segal's famous plaster cast of one of America's most-talked-about couples greeted guests in the foyer. Overnight, the Sculls had fashioned themselves into the social phenomenon of New York, reviled by the envious as social climbers, applauded by the pros as mountaineers, the Edmund Hillarys of hype.

Who knew that Robert Cooper Scull was really Ruby Sokolnikoff, son of an immigrant dressmaker? Or that the Scull apartment across from the Metropolitan Museum of Art was a rental for $900 a month? Or that Bob Scull's story of starting a taxi empire with his brother was one of the myths he planted on his way to the society pages? The truth was less romantic.

"Those were the golden years for me,"

PHOTOGRAPH BY JEAN PAGLIUSO

ORIGIN OF SPECIE: *"Bob was a liar," says Ethel of her ex-husband. "He never wanted anyone to know that the cab company was really my father's or that the money really came from my family."*

says Ethel, now in her sixties. Beside her, on a wire bookcase, two photographs from the legendary 36-shot silk-screen portrait of her by Andy Warhol stand the solitary watch of icons. "It was the years of Amanda and Carter Burden. And Jean vanden Heuvel. It was like a fairyland story. It was meeting people like Kay Graham and having her invite you for dinner. And having dinner parties all the time at our apartment. Then Eugenia Sheppard started to write about me. She loved me. And Suzy. I brought in all the artists, and they never wanted to leave. And poets. Allen Ginsberg, all that. And loaning our paintings to museums. And everyone curious to meet us. And it was amazing to meet them, because some turned out to be deadly bores, and others were charming. And it was all very, very pleasant."

Some of it was, anyway. Some of it was even romantic. But that was all long ago, long before the divorce.

POP'S COOKING: *At home in 1965 with Bob, an Oldenburg, and a Johns.*

ETHEL REDNER OF Manhattan and Bob Scull of the Bronx married in 1944 after knowing each other only five months. "I was the ultimate Jewish American princess from the word go," says Ethel. "My two sisters and I wore handmade lace dresses. My father's cab company was worth about $2 million."

The romance started shakily. "I disliked my husband intensely the moment I laid eyes on him," Ethel says. "He was a good-looking, pompous ass. On our first date, he didn't have much money, but I made him take me to the Essex House for champagne. He had barely enough to get home on the subway. I thought, I got rid of him, I'll never see him again. A few weeks later, the phone rings and it was him, saying that his sister pushed him to call me because she heard that I was a very pretty girl. And that I had money."

Ethel agreed to see him again, and soon she was in love. "I was 21, he was 28," she says. "Compared to the college boys I knew, he seemed so mature."

After their wedding, Ethel, who had studied painting at the New York School of Fine and Applied Art and could not cook or iron, found herself in the role of a traditional Jewish wife living in a one-room apartment with a Murphy bed at the Parc Vendôme. Still, she continued taking art classes. In time, she became pregnant with Jonathan, her first son. Ethel's father, Bennie Redner, bought them a house in Great Neck. In 1950, Bob's industrial-design firm failed, and he joined Redner's taxi company, known as Super Operating.

By 1958, Bennie Redner had retired. Bob was made the president of Super Operating. Bennie never gave it up entirely, reserving the right to inspect the books twice a year and to sign all business checks jointly with Bob. Still, Ethel's father was generous. He gave them taxis every year as presents. He gave them money. And, as any good Jewish father would, he put the gifts in the hands of the man in the family. Ethel never thought that it should be any other way. All she knew was that it enabled her and Bob to take their first tentative steps into the world of art collecting.

That, too, started somewhat shakily. Initially looking for Renaissance bronzes and Impressionists, Bob Scull bought an Utrillo for $245. It turned out to be a fake. No matter—he resold it for a $50 profit (with full disclosure, Ethel says), and not long after that, he and Ethel decided on a Jasper Johns. They learned quickly. By 1962, they had amassed a respectable collection of Abstract Expressionists. Ethel, full of their newfound passion, laid down the law one night at dinner in Great Neck.

"I said, 'You have a choice tonight, and I'm making a demand. You either have a mother who has a nervous breakdown, or you let me move to New York so I can be among that art world and the people I love. I'm not staying out here in suburbia. I've got to live, too.' And I can tell you," Ethel says, her eyes brightening, "we did."

BY 1964, ETHEL and Bob had moved from the Abstract Expressionism of de Kooning, Rothko, and Franz Kline into Pop Art. "The Sculls," recalls Leo Castelli, the art dealer and gallery owner, "began vying for new Johnses with Emily and Burton Tremaine, who were their great competitors. It was very intense. The Sculls had been on to Johns early on, and when I started selling him to others, Ethel would get very passionate. You see, the Sculls were considered upstarts in the art world. But they knew what they were

Photographs ©1965 by Henri Tauman.

FACE-OFF: *With Andy Warhol and Warhol's 36-shot silk-screen portrait of her.*

doing. Bob had a great, great sense of art. He was very, very involved."

Tipped off by Henry Geldzahler about a young artist living on the East Side, Ethel found Andy Warhol, Warhol's mother, and Gerard Malanga, the poet, in a townhouse on Lexington Avenue in the Eighties. Warhol had already sold something to Emily Tremaine. For $1,400, Ethel walked away with four canvases—two of them of Campbell's soup cans—and a budding friendship with Warhol.

"Andy was the sweetest person back then," Ethel says, "which you can no more say about him today than the man in the moon. He used to send me flowers signed 'Andy Pie.' I would sit and listen to him, and he would talk for hours. He taught me all these things. Like, you've got to know rich people, 'cause rich people have houses, and they get bored and they invite you to their houses. And he said, 'That's how I do it!' And I said, 'Andy, that's terrifying!' And he said, '*Noooo,* that's wonderful!' "

With each new purchase, Ethel and Bob Scull validated Pop Art in a way that would assure it a place in art history: by making it good copy. Indeed, from 1964 to 1974, the press thrived on the Sculls' daring adventures in Art Land. There they were, in *Time* and *Newsweek,* in front of their latest acquisition, Rosenquist's 85-foot-long *F-111.* There was Bob, in *Women's Wear Daily,* with Tom Hoving at La Grenouille, or being asked by Dean Acheson how he knew to buy such art. There was Ethel in her Ohrbach's Givenchy sitting next to Babe Paley in her Ohrbach's Chanel, or at dinner with Lady Bird, or at Bert Stern's party for Twiggy. And, of course, bankable names like Liberman, Haupt, Rayner, and Lasker filled the guest lists at Ethel's "very, very small parties for 200."

BENEATH THAT PEAK OF GLAMOUR, the Sculls' marriage began to crumble. "Bob was a liar," says Ethel. "He never wanted anyone to know that the cab company was really my father's or that the money really came from my family. He asked me once to tell a reporter that he did not want to be called a taxi tycoon and that he was a collector. And that's exactly what [the reporter] put in the paper. And I said to him, 'Look at the embarrassment you put me through because you're ashamed of the taxi business that my father built up!' "

Bob Scull may have been socially embarrassed by his taxi ties, but he built the company into something to be proud of. His business acumen, which also served him well in the art world, transformed the relatively obscure company founded by Bennie Redner. Super Operating became Elgin Operating, and when Scull put two-way radios into the 130 cars in his fleet, the company became Scull's Angels.

"The big trouble started when Bob turned 50 or 51," says Ethel. "It was drugs. He went through something. He kept saying he was going to die any minute of a heart attack. He hung around with a crowd that was mixed up with drugs and all kinds of things. And he had picked up a girl, a tramp, and he was seen around New York with her. Bob wanted to be young again. He let his hair grow. And started to dress . . . hip."

The beginning of the end came in 1971. While collecting shells in Barbados, Ethel fell backward onto a rock and crushed five vertebrae. Bob, Ethel claims, couldn't cope and didn't visit her in the hospital. During her recuperation in Mexico, he sent Ethel to a house with sliding glass doors that were too heavy for her to open. "That was it," says Ethel. "I just cried all the time until Bob sent Jonathan down to help."

When Ethel returned to New York, she was groggy from taking painkillers. Bob, she claims, had begun to steal the proceeds from their taxis to buy more art and drugs. Then—against Ethel's wishes—he decided to auction 50 of their 200 paintings at Sotheby Parke-Bernet. When the catalogue for the auction arrived, the cover read, FROM THE COLLECTION OF ROBERT C. SCULL. Ethel, who insists she had found at least half the paintings, had been given no credit. The auction turned into a big success, drawing $2.2 million, at the time a record for contemporary American art. But Ethel felt betrayed.

Not long afterward, the Sculls decided to redecorate their apartment, and Bob suggested that the 35 paintings hanging there be taken to a warehouse for safekeeping. Ethel agreed. She and Bob were agreeing on little else by that time. "He got angry over everything," Ethel says. "He would twist my arm and hit me. He was seeing a psychiatrist. I was seeing a psychiatrist. He couldn't understand why I, with my back, didn't want to live the life we had before, where I hardly saw him except at special parties. It had come to an end."

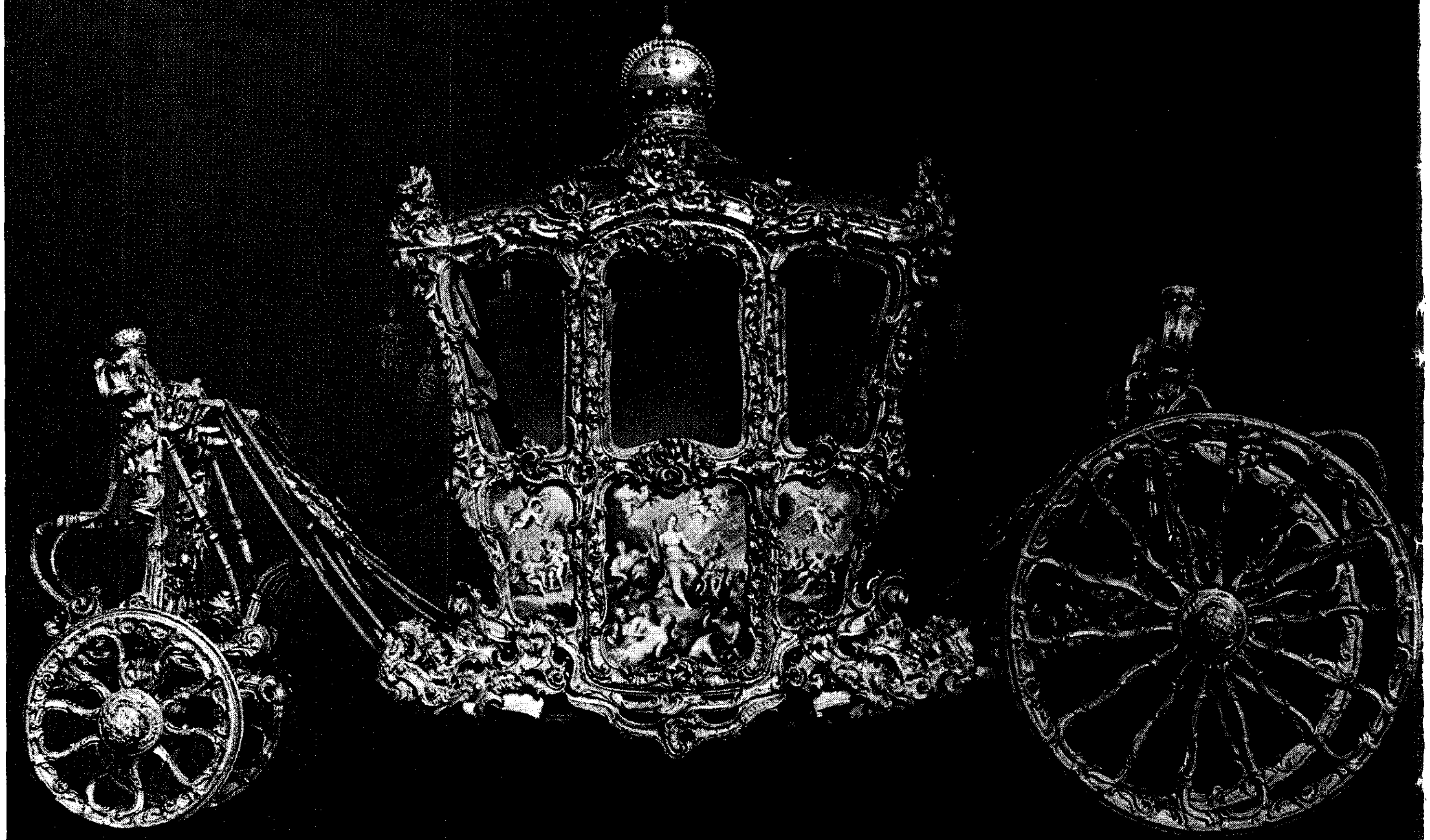
Finally, in December 1974, Bob walked out. When Ethel tried to retrieve the paintings from storage, she found that they had been moved to another warehouse, one she did not have access to. Ethel realized that she would have to fight for her share—though she had no idea then just how long that fight would take.

ETHEL FILED FOR DIVORCE IN April 1975. The case was partially settled in 1978. By then, Ethel had already been reduced to a way of life she was definitely not accustomed to. "Not enough for a sea urchin to live on," she says. Stories started appearing about the once-great art collector living on handouts from the butcher.

Bob, meanwhile, reorganized Scull's Angels into a mini-fleet of independent owner-drivers, and he moved the fleet of 130 cabs back into Elgin Operating. That done, Scull's Angels was sold for $75,000, the Elgin fleet for $4 million.

Ethel was originally represented by Phillips, Nizer, Benjamin, Krim & Ballon—Louis Nizer's firm. It was agreed that her divorce would be granted on grounds of abandonment and that all of her economic claims would be severed

Would Crown Prince Joseph of Austria have given his father a mini-van?



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TAKING SIDES: *"I testified for Ethel," says Leo Castelli, the art dealer and gallery owner. "And to Bob's great surprise, it was not true that I thought she had played a secondary role. She was very involved."*

and handled separately. What's more, Ethel's and Bob's lawyers arranged for the divorce to be granted "on motions"—that is, without a trial. As a result, Ethel's claims of cruelty—which might have helped explain the psychodynamics between her and her husband—were not heard. The economic claims were tried as a purely commercial matter, without the emotional subtext.

Ethel was granted alimony of $850 a week, with Bob footing the bills for her maid, chauffeur, and car. That was only the start. In the economic claims, Ethel went after what she considered to be rightly hers: half the paintings, property, and money that she and Bob had acquired while they were married.

THE ECONOMIC CLAIMS WERE argued in 1981 by one of Phillips, Nizer's crack lawyers, Julia Perles. Today, Perles will say little about the trial, but Raoul Felder, Ethel's current lawyer, has plenty to say. Sitting in his office on Madison Avenue, Felder is bedecked with pince-nez and a solid-gold Cartier tank watch, and he's wearing black velvet slippers. He calls Pop and Abstract Expressionist art the "shmeer school."

"In Ethel's trial in 1981 to win her share of the paintings and the money from the auction, she was shafted," Felder claims.

"First, because it was not tried under the new Equitable Distribution Law of July 19, 1980, wherein husband and wife divide marital property according to what a judge deems fair. Although Ethel's case for her share of the property wasn't heard until 1981, it was commenced before the new law came into being, so her side had to prove she was entitled by the old divorce laws. By the old laws, a wife could only get something to which her name was attached in title, like a house. Art was a sort of never-never land because the wife's name wasn't usually on the bill of sale.

"Secondly, the theory they proceeded on to prove her case is one of the most difficult to prove—constructive trust. That says that you're holding something that belongs to me and I'm entitled to it."

Ethel was contending, among other things, that she and Bob both owned the paintings that he had spirited out of the apartment. They had agreed to put them in storage, and he was obligated to return them.

Bob was arguing that the paintings were his alone because he had been the moving force in acquiring them. He claimed that Ethel's father, who by this time was dead, had given him money to buy art for himself. Bob claimed that many of the paintings had been bought with his own considerable savings and with his own considerable salary—though, in fact, neither was very considerable at all. The Sculls had had to borrow against the taxi company to buy many of their paintings. They were not—despite all the gossip—rich, rich, rich.

Bob Scull didn't stop there. He further claimed that he had allowed Ethel's name to be added to paintings on loan only to give her status—that Ethel had been no more than a hostess.

The case was heard before Judge Francis Pecora in State Supreme Court over several weeks. The leading figures of the art world came forward to testify—many of them for Ethel. "I testified for Ethel," Leo Castelli says. "And to Bob's great surprise, it was not true that I thought she had played a secondary role. She was very involved. Bob stopped talking to me after that."

Nevertheless, 500 exhibits and 3,000 pages of testimony later, Bob won. Ethel's claim of a constructive trust—that whatever Bob Scull might have done to build her father's taxi business, he would not have had the taxis, the paintings, the press, the parties, or the money if it hadn't been for her in the first place—was dismissed. The court found that Bob was not only the brains behind the Sculls' collection activities but that he had amassed his art with his own money. Ethel had done little more than order the canapés. She was given six pictures and the proceeds from a seventh, and her alimony was raised to $1,300 a week.

Ethel fired Nizer and company and refused to pay the remaining claimed legal fee of $440,000. In October 1981, she went to Felder and his wife, Myrna, an appeals lawyer. Together, the three of them set out to prove that Ethel was entitled. Myrna Felder, who actually argued the case, first got a court order stopping Scull from selling any more of the paintings. The three then perfected their appeal, reorganizing the 3,000 pages of testimony, collecting the exhibits. Ethel plowed through the evidence with her lawyers, making suggestions, raising objections. Even after she broke her leg, she never flagged.

Felder argued the appeal in January 1983 in the Appellate Division. This time, Ethel won. The court reversed the previous judgment. It ruled that a constructive trust did exist between Ethel and Bob, and recognized that the Sculls' partnership was a partnership in the truest sense. There was only one hitch. According to the judgment, each party's precise contribution still had to be determined.

THIS CALLED FOR ANOTHER trial. By now, Bob was married again, to Stephanie Simpson, a woman about the same age as his oldest son. Bob had acquired a new apartment on Park Avenue as well as a 180-acre estate in Warren, Connecticut.

The other Sculls were not doing as well. Ethel first moved to the Sovereign, then to her current apartment on the barely fashionable fringes of the East Side. Her physical therapy consumed her alimony. Her once-active social life ground to a pride-wrenching halt. She had been dropped by nearly everyone.

"My very close friends hung in," Ethel says. "But when you're not giving parties and not having the big shots of the world over, you're not invited. And if your name is not in the columns, you fade away from the scene. They don't know you, because you're not news. They have to be able to say that they just had dinner with so-and-so who just gave $10 million to something. All this social thing, it's all money. That's what it's all about." She pauses. "Didn't you know? Life's a fake."

There have been equally hard lessons for her three sons, Jonathan, Stephen, and Adam. Adam, a photographer at the New York *Post*, is barely on speaking terms with anyone in the family, according to Jonathan. Stephen has moved to California. Only Jonathan, 38, a co-owner of Scull Limousine, Ltd. (a six-car fleet that numbers Keith Haring among its clients), talks easily about his parents.

"What happened brought the family to its knees, and below," he says. "No one escaped. I was manipulated mercilessly by both my parents. I went crazy for a while. I didn't blame my father, but I would argue with him and ask why he just didn't give Ethel a settlement. It was my mother's family's money that got him going in the taxi business. We had it all and we lost it all. I had my own Jaguar, my own art collection photographed in the *Times*. Gone. Jasper Johns gave me a sculpture for my bar mitzvah with his and my initials engraved on it. I even lost that. Before he died, my father told me he

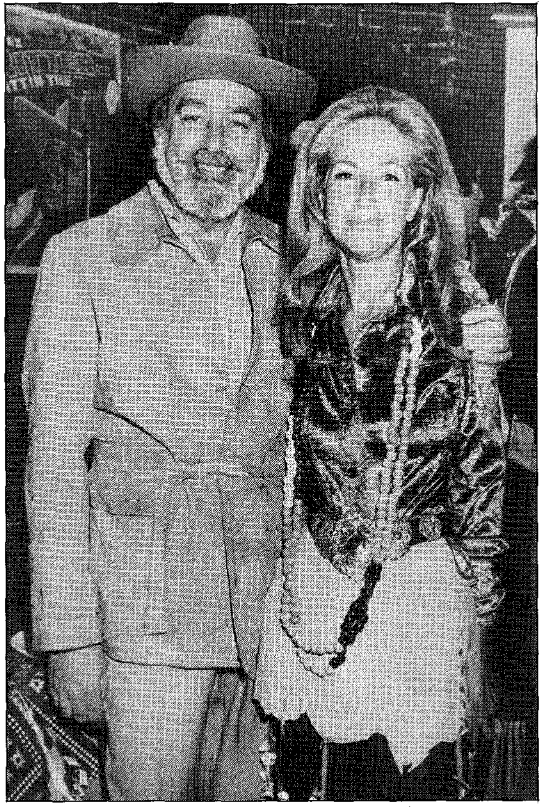
ON THE EDGE: *After Bob died, a key appeals hearing was postponed. “It was the most nerve-racking time of my life,” Ethel remembers. “It was like my ex-husband was torturing me from his grave.”*

left a trap for Ethel. He told me the kids would finally have to fight her for the money. That would be his revenge on her. He had this terrible need to control her.”

BOB SCULL COULD NOT CONTROL the courts, however. After Ethel's successful Appellate Division decision, the case was sent back to Justice Richard Wallach of the State Supreme Court. Wallach sped the proceedings along. “I was very much afraid that this would become one of the legal tragedies where the case outlives the people,” Felder says. “It was suggested that instead of retrying the case, why not submit the record of 3,000 pages? I had complete faith the judge would read it correctly.”

At one point, Felder tried to settle out of court with Thomas Epstein, Bob Scull's lawyer. “I would tell him, ‘Come on, Tom, don't you think it's time to talk about settling?’ ” recalls Felder. “He would just get angrier.”

Epstein's anger was inspired, in part, by the persistence of Ethel's claims. “Listen,” he says, “Bob was entitled to all of it. He had been involved with art since he was a youngster. He designed murals for the World's Fair in 1939. Everyone acknowledged Bob as being smarter than anyone at the museums, that he recognized quality before anyone else was on to it.” As for Ethel, she's “a publicity hound,” says Epstein.



THE WAY THEY WERE: *On the town in 1971.*

Felder conducted so-called examinations before trial. Bob Scull, who by this time was in failing health, was questioned in the Felder office. Ethel sat in and watched. Bob couldn't remember how much he had made selling paintings after the Sculls separated, Felder says. In several instances, the lawyer claims, Bob prepared false bills of sale written especially for the examination. Felder says he also discovered that many paintings were simply unaccounted for. That alone has created two separate suits that are still to be tried.

By March 1985, Justice Wallach had awarded 35 percent of the Scull art fortune to Ethel—$2.5 million worth of paintings and more than $1 million in cash from paintings sold since 1973. (The judge also gave her 10 percent of the land value of the Connecticut property.)

Bob—not content with his 65 percent—wouldn't give up. He took the case to the Court of Appeals, the state's highest. If Bob won a reversal of the Appellate decisions, Ethel would lose.

The argument was set for January 6 of this year. On January 1, Robert Cooper Scull died, from complications arising from diabetes. “This case,” says Felder, “has given Ethel a reason to live, and it gave Bob Scull a reason to die.”

“I felt nothing but relief when my ex-husband died,” Ethel says. “It made the whole thing easier to deal with because it became just me and the estate. I have always felt that I had been a victim of an unjust law. At last, I didn't have to be the victim of my ex-husband.”

In fact, though, Ethel really wasn't free of Bob. The estate represented her three sons and his widow. In essence, by fighting the appeal, Ethel was fighting her children. Bob Scull's wish had come true.

The appeal was moved to March 25. Ethel, no stranger to strain, began to unravel. “It was the most nerve-racking time of my life,” she says. “We had gone this far and still we could lose. I would go to sleep with it and wake up with it. It was like my ex-husband was torturing me from his grave.”

In late April, the Court of Appeals rejected Bob Scull's appeal. Ethel had won. All that was left was to divide up the art that had been kept out of Ethel's reach all these years. There were 100 or so pieces, but only about 25 have significant value. The real prize was a Jasper Johns, *Out the Window,* worth an estimated $1.75 million.

On May 14, the two sides convened at the warehouse. With Ethel were Raoul, Myrna, and a representative of Sotheby's. On Bob's side, Epstein and two purchasers attended. First choice in selecting a piece was to be decided by a coin toss. Felder produced a quarter, but Epstein wouldn't use it. After some shouting, a neutral quarter was found. Epstein called heads. It came up tails. Ethel had won again.

Scull v. *Scull* IS FAR FROM OVER. The day after Ethel made her selections, Epstein made a motion to reargue in the Court of Appeals. There are still suits to be argued over the sale or whereabouts of at least two dozen paintings. Ethel is suing the estate for half of the $4 million Bob Scull received when he sold Elgin Operating. The Nizer law firm is suing Ethel for over $1.4-million in unpaid legal fees. As Julia Perles says, Ethel “won her appeal on my record of the trial.” The Felders say they have yet to be paid for what Raoul describes as “hundreds of thousands of dollars' worth of time,” although he is convinced that his firm will get a bonus.

And Ethel herself isn't entirely satisfied. She is asking the Appellate Division for “an adjustment upward” to get a full 50 percent of the art and real estate. Which doesn't please everyone.

“If my mother fights this, she'll be fighting the kids,” says Jonathan. “And by the time she gets her 50 percent and the stepmother gets hers, there'll be nothing left for us. The Felders are pushing her to do it. She can stop now, or make the lawsuits her life's work.”

Stephanie Simpson Scull says, “Ethel has a vendetta, obviously, against Bob.”

Ethel denies this. “I don't want it to go on longer,” she insists. “I don't want to hurt my children. But I need money to live on. And every time I win money, Raoul gets some. Even in death, my ex-husband cheats me.” ■

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THE YOUNG AND THE SLEEPLESS

THE MACHO MEN (AND WOMEN) OF INVESTMENT BANKING

BY ELLEN HOPKINS

BRIAN WAS LOOKING FORWARD to the dinner-dance that evening at the Plaza. It was black-tie, and Brian, 23, had never been to anything quite so fancy. What's more, he was eager to do something special for the woman he'd invited. As an analyst in a New York investment bank, he found it difficult to make any firm commitments, and over the last few months he'd had to break countless dates with her.

This time, though, Brian promised her, nothing could go wrong. He had rented a dinner jacket; she had bought a new, scarlet gown. But at six in the evening, Brian was called into a managing director's office. He was told to catch a plane immediately for Salt Lake City: A hostile tender offer was about to break, and Brian was needed to look at some documents. He tried to call his date, but she had just left work to go home to change.

"I couldn't call her again until eight, the time I was supposed to be picking her up," Brian says with a sheepish grin. "I used the plane phone and canceled our evening at 30,000 feet.

"It was a dream come true, the ultimate. There I was in the middle of a billion-dollar hostile tender offer with only 24 hours to look over the papers. One of the greatest experiences of my life."

He pauses. "On the other hand, I don't think my date ever forgave me for it."

BRIAN'S STORY EPITOMIZES the highs and lows in the life of an investment-banking analyst, probably the job most sought after by today's college graduate. Almost a third of the senior class at Yale last year applied to the analyst program at First Boston alone.

The job has created a new young-professional culture, one that is primarily white and male—70 percent of Morgan Stanley's analysts are men. It's a culture based on the Puritan work ethic taken to sometimes absurd extremes.

"Have you ever run two miles as fast as you possibly could?" asks one analyst with fire in his eyes. "It hurts like hell, but you're a better person for it. That's what being an analyst is all about."

Leisure, health, relationships, happiness itself—all are secondary to work. The job demands a total commitment, these young businesspeople say. (None of the analysts I talked to would allow their real names to be used for this article: They were concerned about jeopardizing their positions. Senior-level investment bankers were almost as wary—only two of a dozen interviewed were willing to go on the record.)

Over the years, there have always been young relatives of investment bankers working as interns, but the role of analyst was formally created only about fifteen years ago, when Morgan Stanley began systematically hiring people directly out of college. A few other firms gradually followed suit.

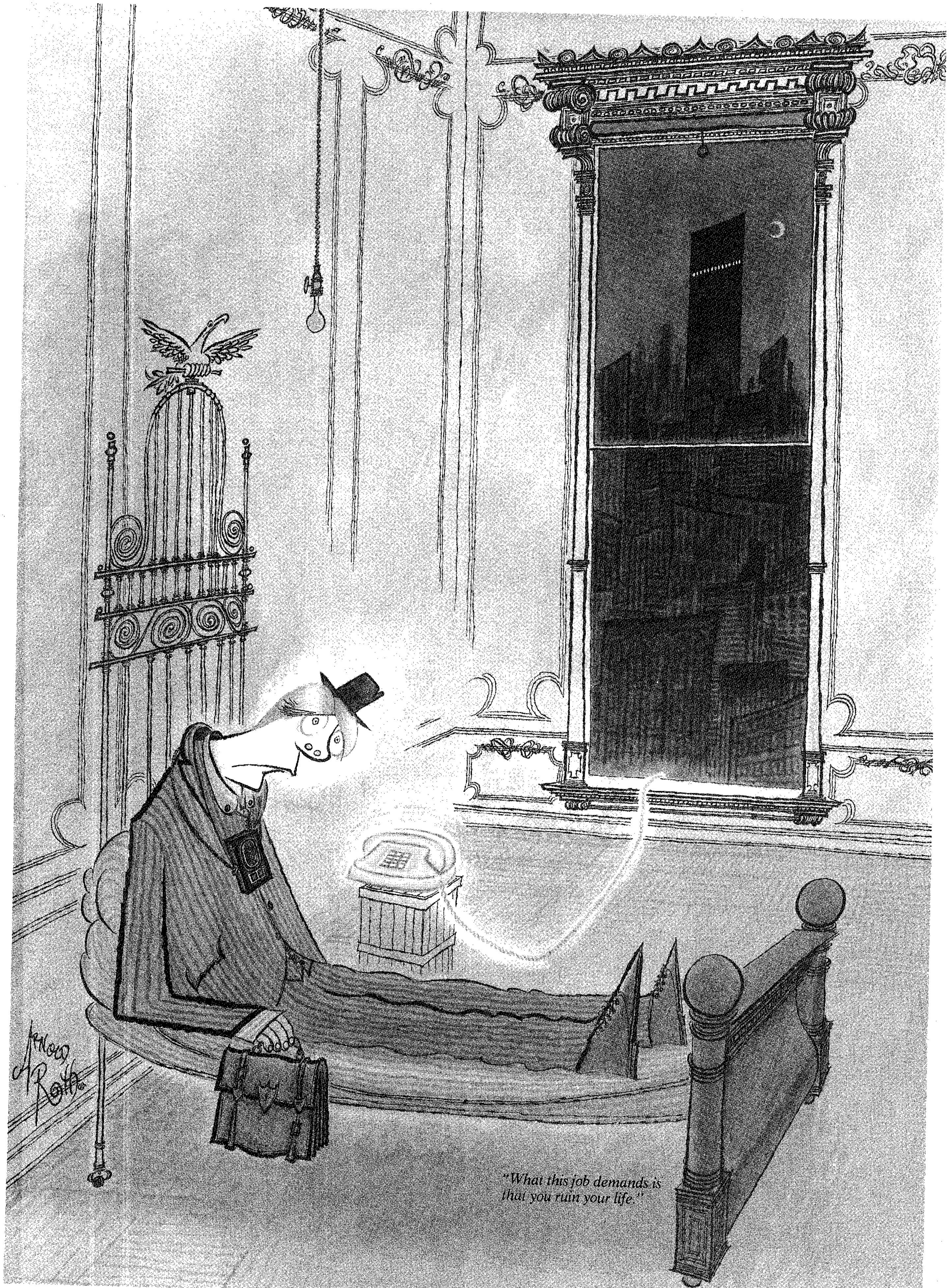
The idea was to give the analysts two years of financial grooming—the business version of finishing school—and then send them off for an M.B.A. A select few would be asked to stay on and become associates without having to go to graduate school. The advantage to the firms was twofold: Eager, bright young people would always be on hand to pick up the slack, and senior bankers could choose future associates from among the analyst ranks at a leisurely pace.

The job was little known and highly selective—most analyst programs consisted of only a handful of people.

"It was a fabulous opportunity," says Ray Minella, a managing director at Merrill Lynch and formerly the head of Merrill's first analyst program. "No other job could compare to it. It was a little fraternity, a sense of We Happy Few. I felt like I was leading a children's crusade."

The analysts were given a surprising amount of responsibility, and were paid accordingly. But the job had other advantages besides the money and the experience: Almost all analysts automatically got into Stanford's or Harvard's business school.

More college seniors began competing for the jobs. And because of the merger mania of the last five years, the investment banks began to need more analysts


"What this job demands is
that you ruin your life."

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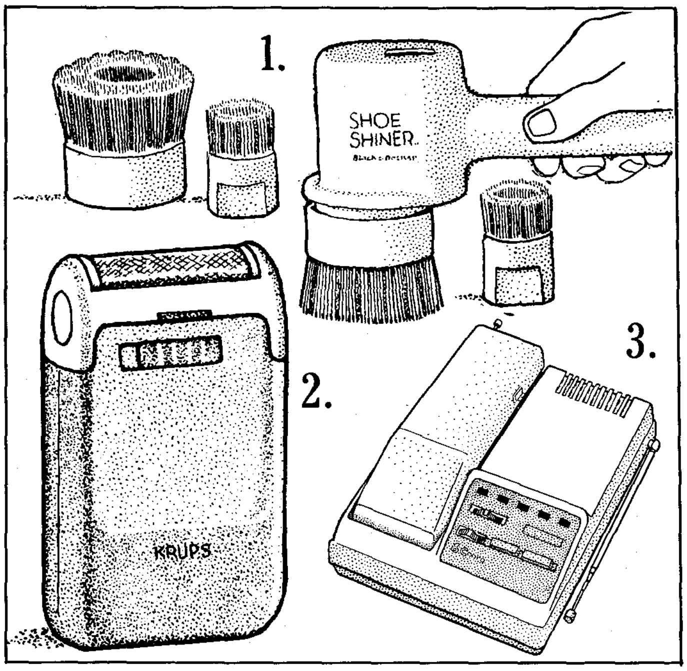

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to process all the paperwork created by the exploding number of deals.

The job has changed over time. The work isn't as demanding as it used to be, and analysts are no longer assured of getting into the top business schools. Indeed, a number of people are starting to wonder if a stint as an analyst is worth very much at all.

Nonetheless, the job has become, if anything, more prestigious, and analyst salaries continue to be impressive—over $40,000 a year in some cases. The firms consider the money well spent. *Someone* has to do the dirty work, they reason. After all, how many secretaries will happily stay up all night to photocopy a stack of papers?

"Even if the work itself isn't always challenging, they earn every penny we give them," says Bill Maloney, a vice-president at Kidder, Peabody.

Firms have begun to recruit actively—at the Ivies and other select schools—and the number and size of analyst programs have increased radically. About a dozen firms, including First Boston, Shearson Lehman Brothers, and Goldman, Sachs, now have programs. First Boston has 100 analysts (first- and second-year combined), with as many as 4,000 people applying each year for those positions.

Today, there are hundreds of investment-banking analysts on the Street, most of them making more money than they ever dreamed of, living a life defined by marathon rules.

DAVID IS A FIRST-YEAR ANALYST and a former rower. Endurance sports are a recurring theme—in one program, 6 out of 30 analysts are rowers, one of them Olympic-class. The reason becomes quite clear when they describe their hours. David works an average of 95 to 100 hours a week—14 hours a day, seven days a week.

In case I might think he is looking tired the day we meet, he is quick to explain that he has just completed a "round-robin—that's when you work all night and you have the cab wait while you shower and then take it back to work."

David isn't annoyed that he was forced to miss a night's sleep. On the contrary, he is elated, because it was all in the cause of an "interesting" deal. "Last night was my allotment of good work for the next two weeks," he says. "You have to enjoy it while you can."

He is quite philosophical about what most of his job entails: putting together presentation books for clients. The books describe various types of transactions, and the analysts are responsible for everything from proofreading to photocopying, collating to binding.

"My life is looking for typos and

crunching numbers. I'm a highly paid secretary," David says. "When I go on a business trip, I get the tickets, I carry the bags. And if the trip goes smoothly, bang! I'm one step closer to becoming a superstar."

Superstardom is what all analysts aspire to. A superstar is that rare person who is asked to become an associate in the firm without going to business school. And becoming an associate is the next step on the long road to partner.

"Every analyst wants to be the superstar," says David. "It's not the perks or the money that we care about."

The perks certainly exist. Analysts may be carrying the bags on business trips, but they're also traveling first-class, racking up lots of bonus miles (all are enthusiastic frequent fliers). And the company cabs aren't used just for round-robins: Analysts have been known to take them for weekend jaunts to the Hamptons.

The money, too, is astonishingly good for someone straight out of college. Most of the programs pay in the neighborhood of $25,000 to $30,000, but in addition, all analysts receive bonuses amounting to 40 to 60 percent of their base salary. Other than professional sports and drug dealing, there aren't too many jobs that pay 22-year-olds over $40,000 a year.

But as analysts are quick to point out, on an hourly basis they earn relatively little. And few of them enjoy the money, anyway, for it typically goes into overpriced apartments (most analysts have no time to shop around, and, given their peculiar hours, living in Manhattan is crucial) and restaurant dinners. David has never eaten a meal in his Upper West Side apartment.

"But it's great to be able to go into Ernie's and order anything I want and not worry about the prices," he says. "None of my friends can do that—they're all pinching pennies. I can walk into a stereo store and buy a Nakamichi."

Has he done that?

"Well, uh, no. But I can *dream* about buying whatever I want. I just haven't gotten around to buying anything yet."

The payback is generally far more subtle. David's office-mate gets his reward when friends ask what's new. He can say that the deal he is involved in is on a "need to know" basis—in other words, the information is privileged.

"That's what makes him happy," David says. "Knowing that he's in the thick of things, on the firing line. You get your pleasure where you can. You sure can't get it from anything normal."

David's newborn nephew, who lives five minutes by subway from David's office, was more than a month old before David could find the time to see him.

"My family thinks I'm sick," David says. "Friends are expendable, too. They've stopped calling me, because they

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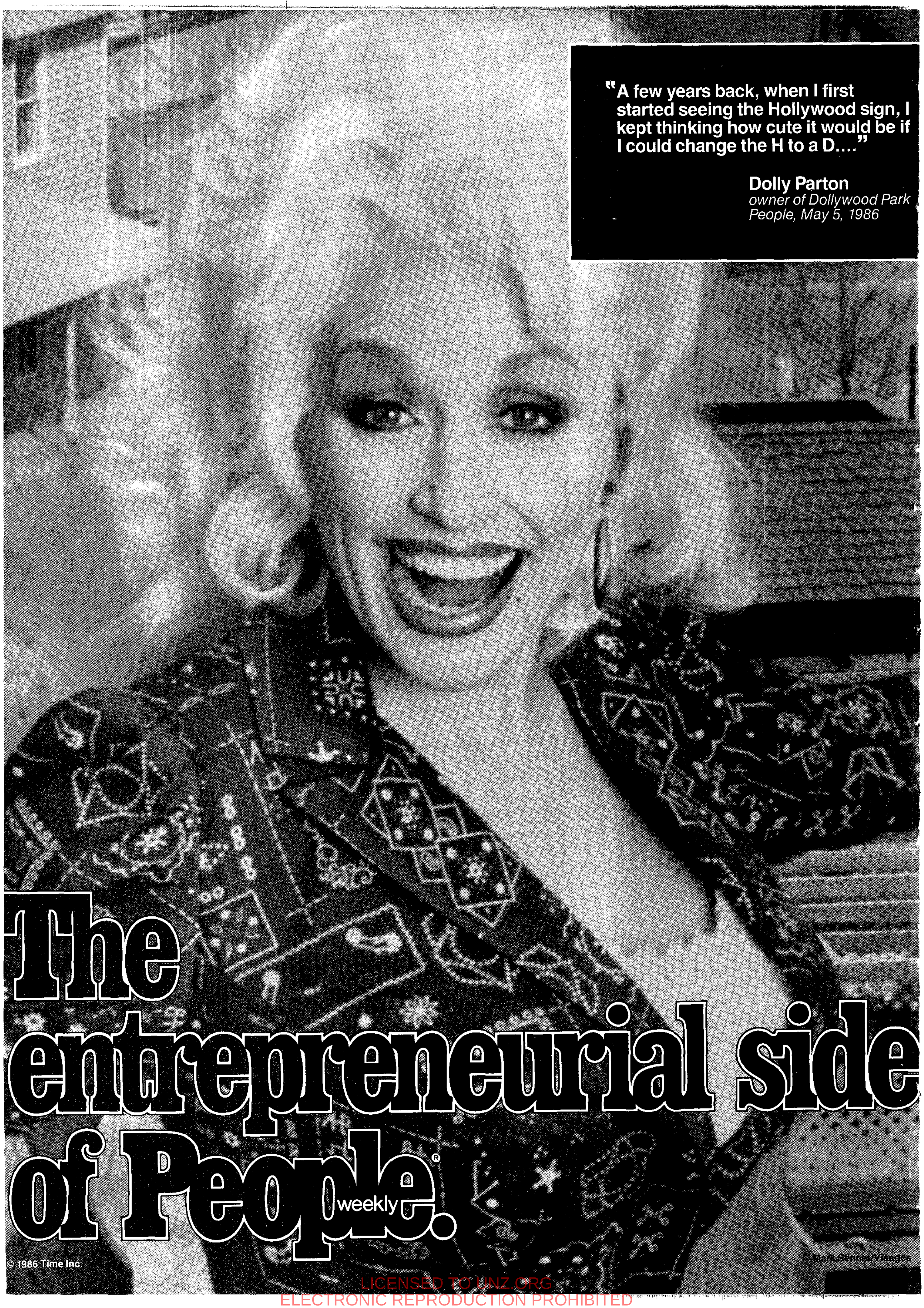
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"A few years back, when I first started seeing the Hollywood sign, I kept thinking how cute it would be if I could change the H to a D...."

Dolly Parton
owner of Dollywood Park
People, May 5, 1986

Mark Sennet/Visages

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know I can't be depended on. What this job demands is that you ruin your life. We come in well-rounded people, and two years later we come out single-minded drones who aren't any fun at all."

But this is the life David wants to lead. "I could do this job for the next 50 years," he says feverishly. "I'm willing to give it all up, to sacrifice everything to be an investment banker, to be a superstar.

"There *are* times when I'd love to go home at 8:30 and flip on the TV," he says, and then quickly adds, "but that doesn't mean I'm a wimp, you understand."

Occasionally, David worries about burning out. "About once a month I'll be in the office and it's three in the morning and this wave of panic comes over me. That's when I worry that I'm freaking out. But you never admit it to anyone. You always have to be on your guard. I'd love to let go just once. I'd love to call up my crew buddies and say, 'Let's go to the country on Saturday for a row.' "

So why doesn't he? He hasn't taken a single day off since he began work nine months ago. David shakes his head nervously and puts up a hand to interrupt me before he is further tempted.

"You gotta understand, that's *a whole day gone,*" he says urgently. "One day gone, who knows if you can catch up? This is a treadmill, and once you jump off, even for a second, you are *gone.*"

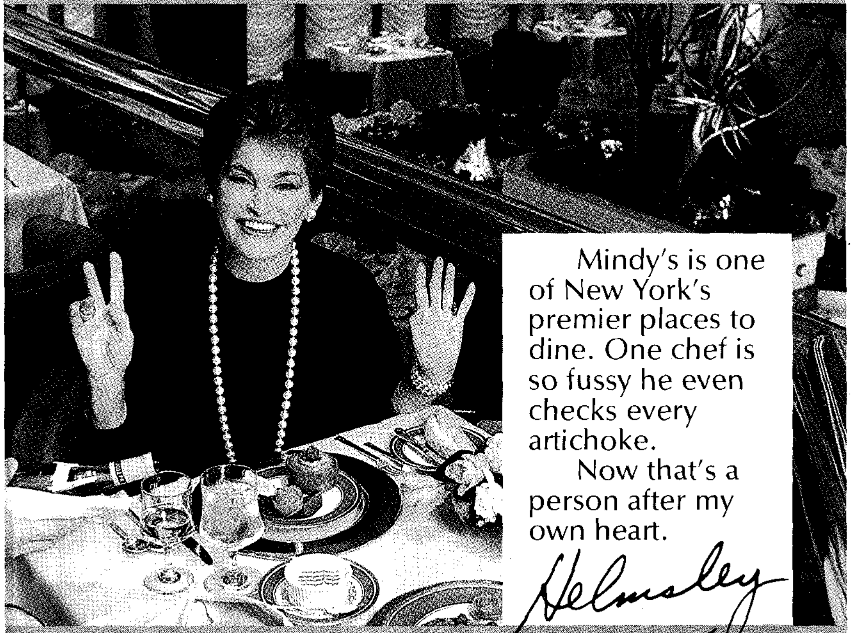
KAREN STEPPED OFF THE treadmill three years ago and has never once regretted it. "I have regrets that I ever *was* an analyst, not that I left," she says. "I took a huge pay cut to get out of investment banking, and it was worth every penny of it."

Karen wasn't fazed by the things that normally unhinge analysts: the long hours and the pressure. "I was prepared to work like crazy," she says. "What I wasn't prepared for was working around the clock *and* being bored to tears by what I was doing. A lot of it was just copying numbers from one book into another, not exactly a lot of in-depth analysis."

Most analysts admit that the tasks they do could often be performed by an eighth-grader with a calculator—gruntwork, they call it. Surprisingly, few complain.

"If they want to pay me $40,000 a year to see that a page is centered, fine with me," says one. What they learn that *is* valuable, most say, is how the industry works. That, according to Karen, is the whole problem.

"I learned just how rotten an industry investment banking can be," she says. "There were 35-year-old managing directors who looked like they were 55. Some of them were already on their second di-



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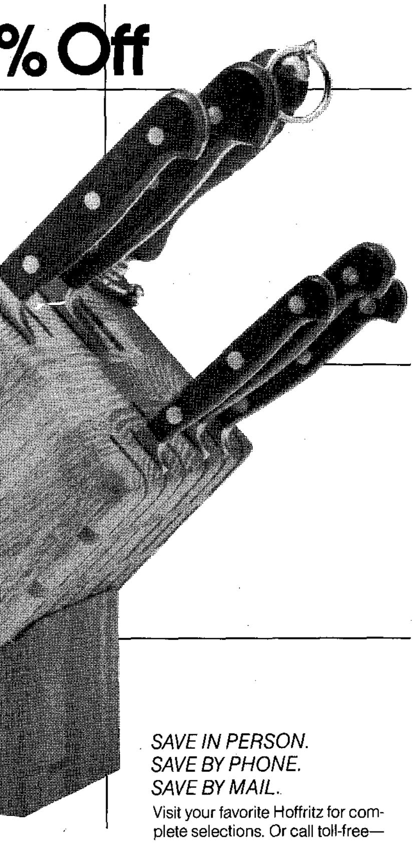

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May 19, 1986

vorces. People don't age gracefully in this business."

In the year and a half Karen worked as an analyst, she went from having twenty-twenty vision to wearing glasses. A friend who hadn't seen her in six months was shocked to find that she had wrinkles.

Finally deciding that she was well on her way to an ulcer, Karen quit. "The people who want to work like that are people who don't want a personal life," she says. "If you value money and power, you should be there. But you can't want anything else."

JIM WANTED TO GET MARRIED. AND so he, too, had to stop being an analyst. "The biggest mistake I ever made was letting my girlfriend's phone number out of the bag at work," the former analyst says. "Then no place was safe."

The favorite analyst joke turns on the notion that you can run, but you can't hide: An analyst, after three nights without sleep, hears his phone ring early one Saturday morning. He answers it and is bullied into coming in to work on a "very important" deal, which means he will get to see the sun rise on Sunday as well. A minute later, the phone rings again; it's his office-mate. "Just wanted to warn you," the friend says. "Don't answer your phone."

Jim endured almost a year of weekend calls and then left. "I shocked a lot of people," he says. "I don't think anyone could believe I would throw away an opportunity like this."

People who don't complete their two years are the dirty secret of the analyst programs. While many former analysts have gone on to become senior-level investment bankers (no numbers are available), many have dropped out of the industry altogether.

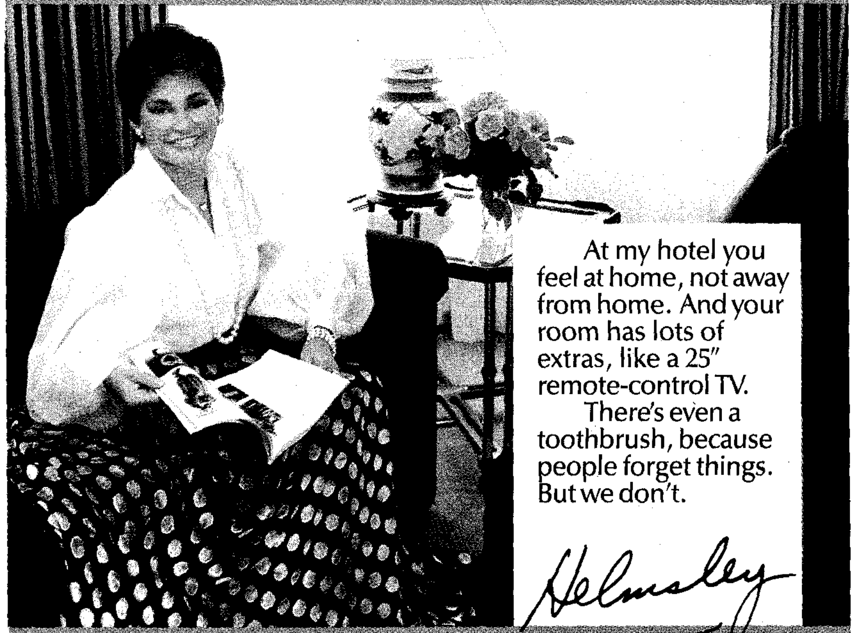
"They always tell you, 'We've never lost one yet,'" says a former analyst. "But the attrition rate was 50 percent in my class. And we didn't leave because we had to—we were dying to get out." When one analyst left after only a few months, his firm announced that the job had aggravated his ulcer. But fellow analysts agree it wasn't an ulcer that made the young man quit.

"For *me*, it boiled down to: Did I want to marry my girlfriend or marry my job?" Jim says. "The only time I was sure of being able to see her was from around midnight Saturday till whatever time Sunday morning they nailed me for work. I got about six hours of quality time with her a week."

Today, Jim puts in an eight-hour day at his money-management job before going home to his former girlfriend, who is now his wife.

"In a way, I'm grateful for that year's trial by fire," he says. "It's because of it

"I won't be treated like another room number, why should you?"
Leona M. Helmsley, President



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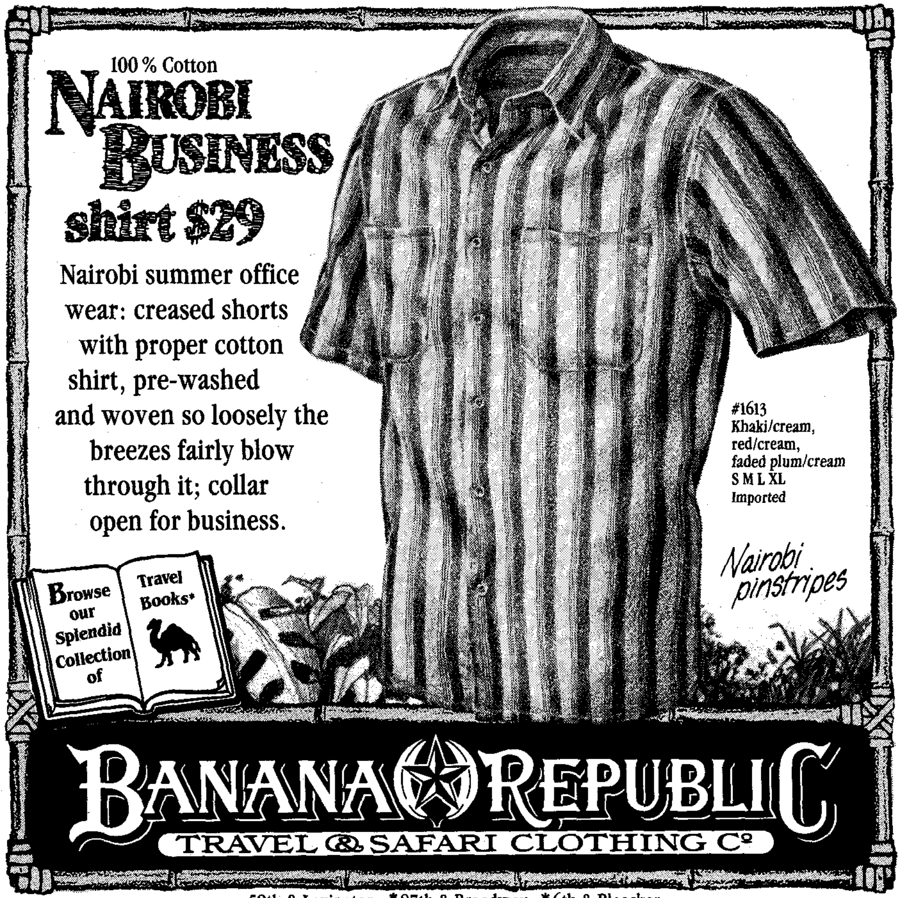

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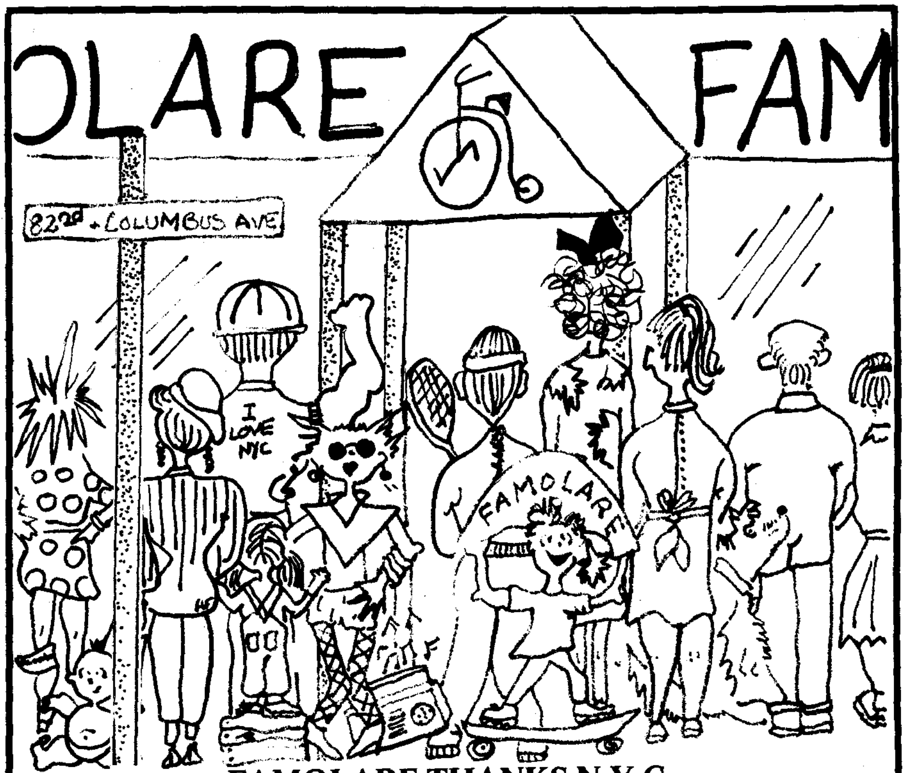

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that I know how happy I really am now.”

ANALYSTS GENERALLY regard relationships as disposable items. “Anyone who has a boyfriend or girlfriend should lose them quickly,” says one. When a managing director at one investment bank discovered that a young man interviewing for the job was engaged, he and his associates hooted with laughter and quickly rejected the applicant. “Who wants a newlywed,” they said.

If an analyst has a relationship that endures, it tends to be with a fellow analyst, the only person likely to understand the constraints. “If you go out with someone on the outside, it's so *shallow,*” says an insider. It's not surprising that Brian's present girlfriend is not the one he broke the Plaza date with (an outsider) but a second-year analyst named Anne at his firm.

Anne is a tiny brunette who looks considerably younger than her 23 years. Her vulnerable appearance is only heightened by the somber gray suit and tie she wears. When asked what she dislikes about her job, she laughs and says, “In alphabetical order?”

Anne has not found the analyst experience an easy one. “I'd heard all the war stories, and it sounded like a real neat challenge at the time,” she says. “But I never knew there were so many hours in a day. In a million years I wouldn't want another two years like this. I've gotten my fill of investment banking.

“Sometimes I feel like Woody Allen in *Sleeper,* dancing around saying, ‘It's a nose, let's operate!’ ‘It's a company, let's do a deal!’ Even after two years, what do I really know? Whatever it takes to be good and happy in this job, I don't have it.”

Being involved with Brian has made it even harder for Anne to be a good analyst. “It's understood, you're not supposed to enjoy your boyfriend or girlfriend too much,” she says. “We're like Jekyll and Hyde in and out of the office. Work puts such a barrier between us—we have to be completely formal with each other. Fortunately, Brian travels a lot, so we don't have to see each other much. Great relationship, huh?”

What probably makes the job most difficult for Anne, though, is not her office romance. It's that she doesn't have what analysts call the killer instinct. Anne doesn't care about becoming a superstar.

“I never wanted to be a man,” she explains. “And that's what they want you to be. When I was recruiting for next year's analysts, I'd talk to girls who were smart and nice and funny. Regular girls like me. And they'd always get shot down by everyone else. They just weren't macho enough.”

TO BE LABELED MACHO IS the ultimate compliment for many analysts. One young man began our interview by pulling out a cigar with great ceremony. He chomped on it for a second and then lifted one quizzical eyebrow. "Mind if I smoke?" he asked before cutting it.

While none of the women analysts I spoke to packed a stogie, most found similar ways to get the same message across: "I'm tough." One woman gruffly began her soliloquy with the statement that she was not "a girly girl."

Janet has a pasty complexion and deep circles under her eyes, but she doesn't mind: Janet is a superstar.

"I've been beaten up, sure," she says of the last two years. "When you work a 130-hour week, which I've done on hostile takeovers, sure, you get a little tired. That's only human. But don't you worry about me—I get to the Palladium all right. I just burn my candle at both ends."

Analysts love to brag about how many hours they work and how little sleep they need. "The sleepless shall inherit the earth" is the maxim many swear by. At some firms, the hours each analyst works are posted, supposedly for the purpose of billing the client. "But it's well known who's only putting in 80-hour weeks," says one analyst. "Everyone reads the list."

Senior-level bankers at one firm affectionately refer to their analysts as "raccoons." Why? "Rings around their eyes and they go through garbage, that's why," barks a vice-president.

Janet can imagine no better life than that of a raccoon. "What keeps that old adrenaline flowing is the knowledge that you're in the limelight, you're a mover and a shaker—you're *on an important deal,*" she says, slamming the table with her fist to emphasize each word. "I don't get gruntwork. I get demanding deals, because I'm a demanding kind of person." She winks roguishly. "I don't know why people think this is such a bad job. And I don't know why they get so crazy over the beepers."

Many analysts have parted ways over the beeper issue. At one investment bank, analysts carry a beeper with them 24 hours a day.

Kevin is vehemently anti-beeper. A second-year analyst with a keen sense of the absurd, he believes the beeper is "a hideous device." Kevin's beeper once went off nine times during a business lunch; he finally got so embarrassed, he put it on mute.

"My first year, I never took it off—I even dropped it into the toilet by mistake," he says with a lopsided grin. "I've graduated to the point where when I play squash, I'll leave it in my locker instead

(continued on page 121)

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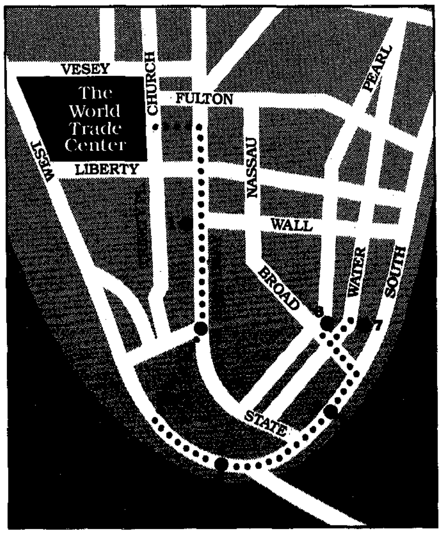
1 The Deck, Trinity Church, Battery Park, Ellis Island, New York Harbor.

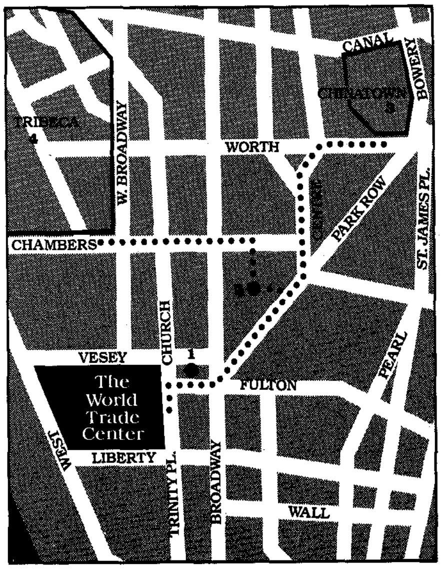
First do your sightseeing from a quarter-mile up on our Observation Deck—a 55-mile sweep in all directions. Then comes the fun below: walking to landmarks and meandering through history. From the World Trade Center, head east to Broadway and turn south to Trinity Church (1). Continue south to Bowling Green (2) and to Battery Park's Castle Clinton (3), once a fort, later the New World's first immigration center, and now the ticket sales point for Statue of Liberty ferries (beginning July 5). Walk south to the waterside promenade and view the incredible expanse of one of the world's biggest harbors.


VESEY
The World Trade Center
CHURCH
FULTON
PEARL
WEST
LIBERTY
NASSAU
WALL
BROAD
WATER
SOUTH
STATE

Catch the Staten Island Ferry (4) for an enthralling hour at sea, past Miss Liberty and Ellis Island. (And, would you believe, still only 25¢!) Then go north from the park up Water and turn left on Broad to visit Fraunces Tavern (5), where Washington bade his officers farewell. Then backtrack to the Vietnam Veterans Memorial (6) near 55 Water Street for a poignant reminder of more recent heroism.

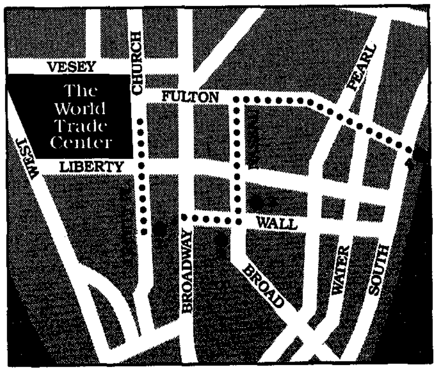
2 The Deck, St. Paul's, City Hall, Chinatown or Tribeca.

After you leave The Deck (but not before you feast in one of our 22 restaurants and snack spots), travel along Church and Fulton to St. Paul's Chapel (1), Manhattan's oldest surviving church. When New York was the nation's capital, George Washington worshipped here; his pew is marked. Turn up Park Row towards City Hall Park, the site of Revolutionary War rallies and a statue of Nathan Hale ("I regret..."). Visit City Hall (2), one of the city's most elegant buildings. This white limestone building, which faces south, once sported an economical darkstone rear facade. Officials thought nobody would ever live north of City Hall! If you're hungry for the exotic or just hungry, stroll along Centre and Worth to Chinatown (3) and its 200 restaurants. Or, if you're feeling trendy, take a brief northwest passage from City Hall to fashionable Tribeca (4) for what's new in galleries. And for what's old—the last of the cast-iron buildings.


CANAL
CHINATOWN
3
BOWERY
TRIBECA
4
W. BROADWAY
WORTH
CENTRE
PARK ROW
ST. JAMES PL.
CHAMBERS
CHURCH
VESEY
1
FULTON
PEARL
The World Trade Center
WEST
LIBERTY
TRINITY PL.
BROADWAY
WALL

3 The Deck, Wall Street, Federal Hall, South Street Seaport.

While you're surveying civilization from 110 floors in the sky, the world's highest observation platform, turn your gaze east to history: the South Street Seaport, final destination of this walk-tour. Leaving the World Trade Center, stop off at Trinity Church graveyard (1), where Alexander Hamilton and other history makers are buried. Walk east on Wall to Broad and see the high stakes action at the New York Stock Exchange (2). Then stop off at Federal Hall (3), site of our first Capitol, where George Washington was sworn in as our nation's first President and the Bill of Rights was adopted, on Wall at Nassau. Walk north to Fulton and east to the Seaport (4). Here the feeling of the bustling atmosphere of the City, circa 1800, has been recreated. Stop at the museum, take in the food stalls, restaurants and shops, and view the tall ships. And while you're out on the wharf, take in one more special New York sight—the eternal Brooklyn Bridge.


VESEY
CHURCH
FULTON
PEARL
The World Trade Center
WEST
LIBERTY
WALL
BROADWAY
BROAD
WATER
SOUTH

The Deck: 9:30-9:30 every day. $2.95 adults. $1.50 children and senior citizens. For information on the Observation Deck at the World Trade Center call: (212) 466-7377.

NEW YORK BEGINS AT THE WORLD TRADE CENTER

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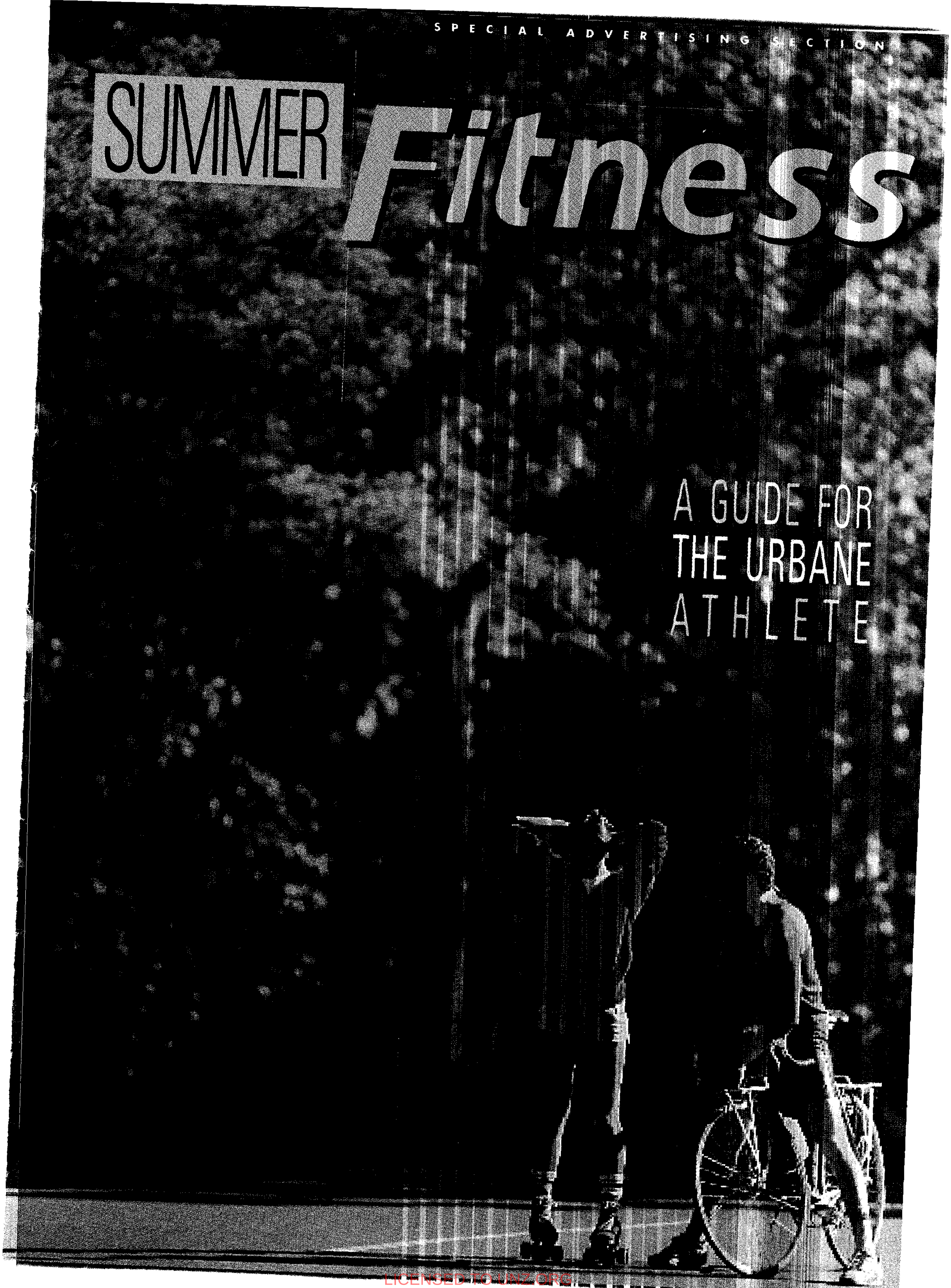
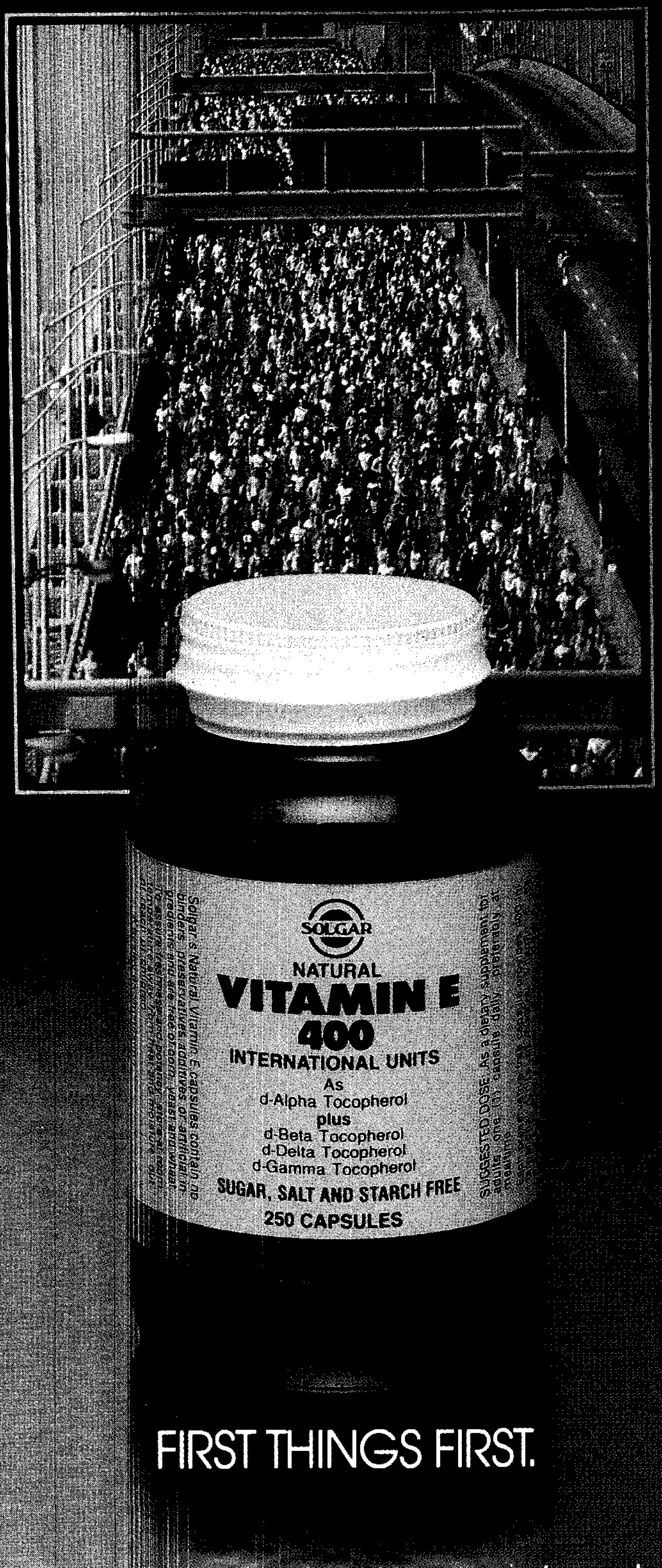
SPECIAL ADVERTISING SECTION

SUMMER Fitness

A GUIDE FOR THE URBANE ATHLETE

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SUMMER FITNESS

People work harder in New York—at their jobs, at home, at the details of living. With the extraordinary demands of life in the city, New Yorkers, perhaps more than any other people, are vulnerable to chronic stress.

Fortunately, not all stress is bad. The stimulation can be beneficial. When pressures are perceived as manageable, and challenges within reach, stress can act as a positive force that produces health-enhancing biochemical changes. Also, the exhilaration that comes from success can itself be a tonic.

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8a BURNING CALORIES, NEW YORK STYLE
10a THE URBANE ATHLETE
10a HEALTH CLUBS
18a MOVEMENT
28a RUNNING
30a A NEW YORK WALK: HISTORIC LADIES' MILE
34a FINDING THE RIGHT SHOE FOR YOUR SPORT
PLUS
WELL-KNOWN NEW YORKERS TALK

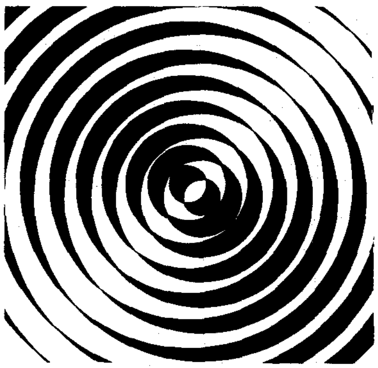
Dr. Hans Selye, the biological scientist who first defined the phenomenon called physiological stress, identified a series of bodily reactions (nicknamed the fight-or-flight response) to stressful situations: One's heartbeat quickens, blood pressure rises, respiration rate increases, and one's responses are accelerated.

The body is equipped to deal with an occasional crisis, or "normal" stress, and vital signs revert to a regular state after it has passed. The fight-or-flight response is assumed to be a holdover from times when provocation meant one either put up his dukes or ran.

Now, since we rarely have the option of doing either, it's harder for the body to recuperate. What's more, the body can work itself into a chronic stress cycle, in which there's little or no time for it to readjust after the initial alarm response. It's this cycle—characterized by headaches, backaches, diarrhea, insomnia, or other symptoms—that can do damage.

According to Dr. Herbert Benson, the Harvard medical professor and author of *The Relaxation Response*, "The more often the fight-or-flight response is activated, the more likely it is that you will develop high blood pressure, especially if circumstances do not allow you to actually give battle or flee."

Different people are equipped to deal with different amounts of stress—and while that capacity may be increased, there are still limits. Once past the point of coping, the body begins to break down. Clearly, it's important to health and functioning that something be done before that happens—either to relieve the stress, or to prevent its destructive chain reaction in the first place.



Some people rebel. They insist that although the fight-or-flight reaction may be ultimately dangerous, it's the only way they can function. People talk about addiction to deadlines, the adrenaline rush, and how they work best in crisis situations. They think that they're only able to perform when galvanized by stress, and that the physical wear and tear is worth the extra push.

Surprisingly, studies show that they're wrong. It appears that people do not perform as well as they think they do at peak arousal. Even athletes, musicians, and other performers actually work better somewhere under maximum rev. For most people, the key to reaching optimal effectiveness isn't in getting charged up; it's in keeping from getting so charged up that performance starts to decline.

The pages that follow are filled with physical stress-reduction options. One should select an activity that feels natural and comfortable, whether it be sweating it out at a health club or in an aerobics class or walking briskly in the park. It is important to begin gradually and relax into the movement. Only then will one persist—and reap the benefits.

COVER PHOTOGRAPH: GREG BEECHLER. MODELS: IRENE WANG, STEVE NOVAK. DESIGN AND ILLUSTRATIONS: JOE ERVIN HERON.

FOOD AND FITNESS IN THE CITY

Possibly no city in the world matches New York's variety and abundance of good food and great restaurants. From the Lower East Side to Columbus Avenue, one is tempted by the soothing coolness of sushi with raw quail eggs, the hair-raising heat of Mexican chili peppers, the earthy sweetness of Moroccan tagines. It is hard to walk more than five blocks without being seduced by the rich aromas of David's Cookies or street-vendor souvlaki.

Yet for the health-conscious, all is not lost (or gained). New Yorkers are notorious restaurant-goers, and many dining places in the city are more than willing to respond to special requests. They will prepare foods without butter or cream, serve sauces on the side, and wrap leftovers to go for dieters who are eating smaller portions. If the temptation to eat an entire order of polenta with veal, pork, and fennel sausage in a rich ragu sauce or to top off a spartan entrée with passion-fruit mousse is overwhelming, don't feel too badly the next day. A few extra calories won't make a difference in the long run—and there is nothing like guilt to make one binge, or give up a diet altogether.

Will exercise compensate for over-indulgence?

The proper exercise will strengthen the cardiovascular system, improve endurance, firm and tone, and speed up one's metabolism. Rarely, however, does it alone lead to weight loss.

To lose a pound a week, one must burn 3,500 calories more than is necessary to maintain one's weight. That amounts to 500 calories per day, or the equivalent of a strenuous and uninterrupted hour of aerobics, squash, or basketball *every* day—no cheating, no break for the weekend, no excuses.

A combination of exercise and diet may be the best way to achieve weight loss. With the proliferation of health clubs, dance classes, and fitness centers of all types, one can most likely set up a formal exercise program within walking distance of home or the office. Simply being more aware of daily activities and making small changes in one's routine also helps: Walking twenty street or five avenue blocks uses 95 calories; sprinting up stairs burns significantly more calories than walking up them—and tones and strengthens the legs as well.

The following lists can help one begin to balance calorie intake and energy expenditure. The first list gives the calorie counts for selected dishes at New York restaurants and for basic foods and beverages favored by New Yorkers.

In "Burning Calories, New York Style," you'll find basic energy costs for selected activities based on a 150-pound person. For every 10 pounds you weigh under 150, subtract 6.25 percent from the total calories; for every 10 pounds over 150, add 6.25 percent. For very precise counts, ask your health club. Many fitness centers have professionals on staff who will calculate the amount of energy used in a workout, according to sex, body weight, and the designated exercise and its duration.

Mindy Hermann-Zaidins, R.D., is a nutrition consultant and diet/nutrition specialist at a Manhattan hospital.

By MINDY HERMANN-ZAIDINS, R.D.

AMERICAN

APPETIZERS

	calories:
Baked goat cheese and sun-dried tomato croutons, 1 serving, *Morgan's, 237 Madison Avenue*	400
Saratoga chips with sour cream and salmon caviar, 1 platter, *Morgan's, 237 Madison Avenue*	2,060
Shrimp cocktail, 1 serving, *Jake's, 801 Second Avenue*	250
Smoked-salmon tartare on toast, 1 serving, *Morgan's, 237 Madison Avenue*	320
Zucchini sticks, 1 platter, *Smith and Wollensky, 201 East 49th Street*	1,440

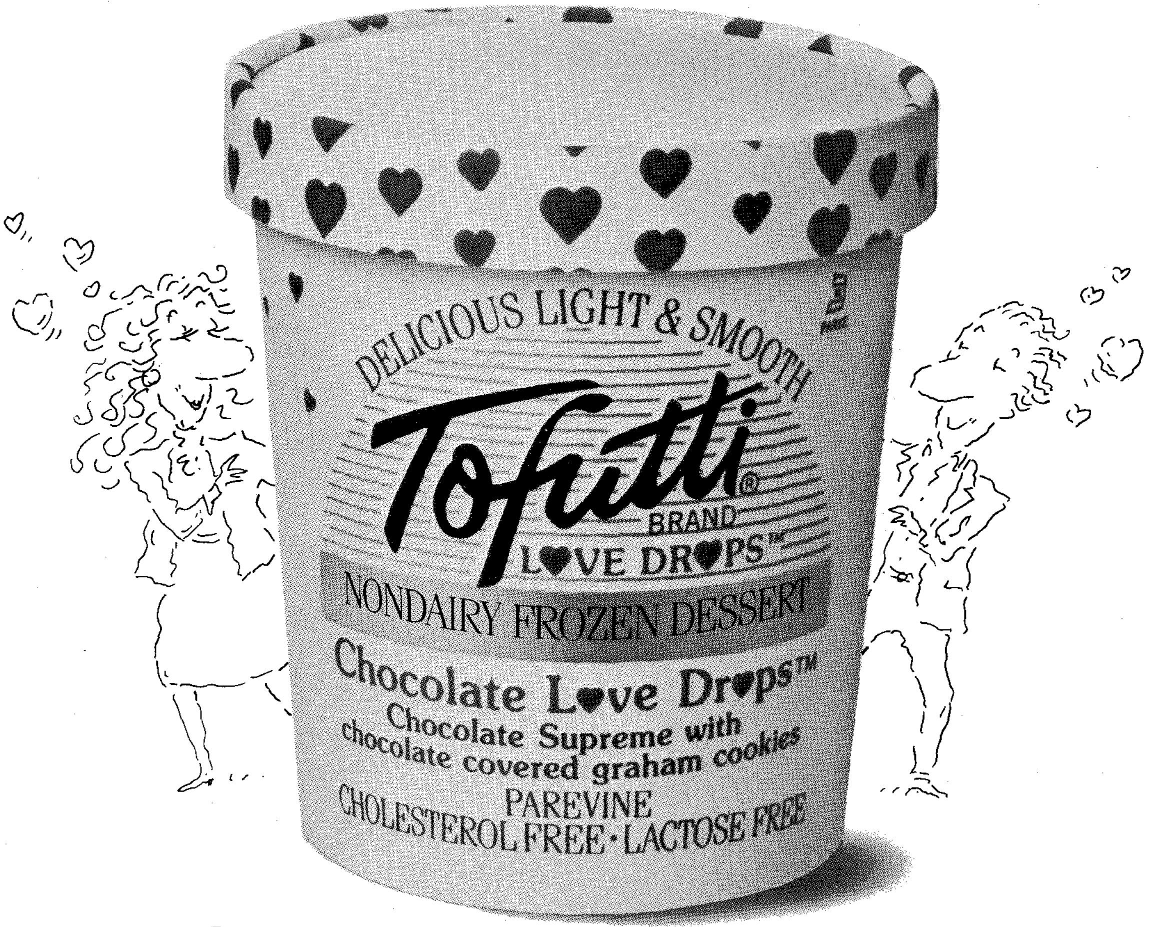
BEEF

Sharp-cheddar cheeseburger, 7 ounces, *Hamburger Harry's, 145 West 45th Street, 157 Chambers Street*	740
Frank with sauerkraut, *Nathan's Famous*	320
Sirloin steak, 20 ounces, *Manhattan Cafe, 1161 First Avenue*	550

FISH/SEAFOOD

Blackened redfish, 1 serving, *Gulf Coast, 489 West Street*	300
Grilled fresh salmon steak with herb butter, 1 serving, *Ruppert's, 1662 Third Avenue, 268 Columbus Avenue*	620

Are you in the mood for love?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Grilled tuna steak, 1 serving, *Tenbrooks, 62 Reade Street*	250
Lobster, broiled, 4½-pound, *Palm, 837 Second Avenue*	520

PORK

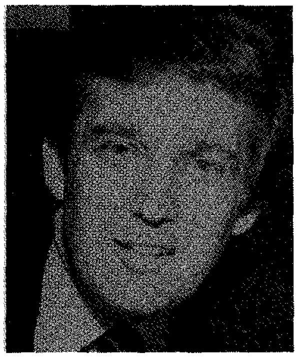
Pig sandwich, *Hard Rock Cafe, 221 West 57th Street*	490

POULTRY

Marinated-and-grilled whole baby chicken with herb butter, *Shelter, 2180 Broadway, 540 Second Avenue*	460

SALADS

Caesar salad, 1 serving, *Jake's, 801 Second Avenue*	400



DONALD J. TRUMP

How do you cope with stress?

I'm always under stress, but it has no effect on me. It's a normal part of my life. Other than the obvious pursuits—golf, tennis, movies—my relaxation is my work. I unwind quicker at my desk than anywhere else. To stay in shape, I try to walk up as many flights of stairs as I can when I'm in a building under construction (a great form of exercise—very strenuous and better than running). I also walk up stairs in a building that is completed (such as 68 flights at Trump Tower, which is not bad). If I can do all that, I suppose I'm in reasonable shape.

Chef's salad	800
Grilled-salmon salad with horseradish cream, 1 serving, *Backstage at Hisae's, 318 West 45th Street*	530
Seafood salad with fresh dill, 1 serving, *Ruppert's, 1662 Third Avenue, 268 Columbus Avenue*	550

VEGETABLES

Baked asparagus mousse with tomato sauce, 1 serving, *Lion's Rock, 316 East 77th Street*	90
Baked sweet potatoes, 1 serving, *Gulf Coast, 489 West Street*	160
Vegetable burger, *Hamburger Harry's, 145 West 45th Street, 157 Chambers Street*	350

BEVERAGES

With Alcohol

Beer, lager, 12 ounces	calories: 150
Bloody Mary	125
Champagne, 4 ounces	85
Cognac, 2 ounces	150
Gin and tonic	165
Irish coffee, *Michael's Pub, 211 East 55th Street*	220
Margarita, frozen, 1 medium, *Caramba, various locations*	325
Martini	140
Mimosa	200
Piña colada	450
Sake, 5 ounces	130
Sambuca, 1 ounce	110
Sangria, 4 ounces	150
Wine, red, 7 ounces	150
Wine, white, 7 ounces	160

Without Alcohol

Canfield's diet chocolate-fudge soda 6 ounces	1
Cherry Coke, 6 ounces	75
Coke Classic, 6 ounces	72
Dr. Brown's diet Cel-Ray, 6 ounces	1
Perrier, with a twist, 6 ounces	0
Pepsi, 6 ounces	79

ESTÉE LAUDER

How do you stay in shape?

I don't believe in dieting. I believe in not overeating, but eating well. Every woman needs a small pat of butter for breakfast, if she wants her skin to be beautiful. Walking is the best exercise. Also swimming. I practice both.

Coffee, black, 8 ounces	1
Coffee with whole milk, 8 ounces	21
Coffee with whole milk and two sugars, 8 ounces	53
Coffee with light cream and two sugars, 8 ounces	77
Cappuccino	85
Espresso	4
Milk, whole, 8 ounces	170
Milk, skim, 8 ounces	80
Orange juice, 6 ounces	80
Tea with lemon and one sugar, 8 ounces	16

BREAKFAST

Bagel, dry	calories: 340
Bagel, buttered	470
Bagel, with a shmear	540
Bagel, with a shmear and Nova	800
Bialy, with butter	385
Brioche, *Ellen's, 270 Broadway*	425
Cereal, Frosted Flakes, 1 ounce	110
Cereal, Fruit & Fibre, 1 ounce	110
Cheese omelette	400
Croissant, dry	200
Egg McMuffin, *McDonald's, various locations*	340
Fruit salad, 16 ounces	190
Muffin, blueberry, *The Natural Source*	520
Muffin, bran, *The Natural Source*	480
Muffin, chocolate-chip, *The Waverly Coffee Shop, 11 Waverly Place*	630
Sturgeon, smoked, 3 ounces	130
Toast, buttered, 2 slices	270

CHINESE/JAPANESE

APPETIZERS

Egg-drop soup, 8 ounces	calories: 110
Egg roll	250

BEEF

Beef negimaki, 1 serving, *Rikyu, 210 Columbus Avenue*	425
Hwa Yuan filet mignon, 1 serving, *Tang's Chariot, 236 East 53rd Street*	580
Shabu-shabu, 1 serving, *Shinbashi, 280 Park Avenue*	500
Tangerine beef, 1 platter	865

FISH/SEAFOOD

California roll, *Rikyu, 210 Columbus Avenue*	140
Eel roll, *Rikyu, 210 Columbus Avenue*	270
Flounder with white-radish sauce, 1 serving, *Omen, 113 Thompson Street*	345
Sautéed baby shrimp, 1 platter, *City Luck, 127 East 54th Street*	670
Steamed salmon with black-bean sauce, 1 serving, *Tang's Chariot, 236 East 53rd Street*	730
Tekka maki, 4 pieces, *Shinbashi, 280 Park Avenue*	180

LAMB

Lamb Sichuan-style, 1 platter, *Sichuan Pavilion, 310 East 44th Street*	480

PORK

Barbecued spare ribs, 6	500

Celebrity quotes compiled by Anita Summer.

Moo shu pork, ¾ cup	330

POULTRY

Chicken chunks in garlic sauce, 1 platter, *Sichuan Pavilion, 310 East 44th Street*	1,520
Diced chicken with hot-pepper sauce, 1 platter, *City Luck, 127 East 54th Street*	980
General Tso's chicken, 1 platter, *Peng Teng, 219 East 44th Street*	1,050
Peking duck, 1 pancake, *Peng Teng, 219 East 44th Street*	500
Sansho chicken, 1 serving, *Omen, 113 Thompson Street*	400
Sukiyaki, 1 serving, *Rikyu, 210 Columbus Avenue*	390

VEGETABLES

Eggplant in garlic sauce, 1 platter, *Sichuan Pavilion, 310 East 44th Street*	205

IMAN

How do you cope with stress?

Primarily by shiatsu—Japanese massage. A masseuse works on me every Monday and Friday for two hours. It's hard on the body, but very relaxing. I swim once a week; plus weight-lifting with an instructor once a week for two hours, at Better Bodies. I really should go three times—but that would give me stress!

FRENCH

BEEF

	calories:
Boeuf Bourguignonne, 1 serving	435

FISH/SEAFOOD

Salade de Tuileries, 1 serving, *Les Tuileries, 40 Central Park South*	465
Salmon with carrots and dill-butter sauce, 1 serving, *La Reserve, 4 West 49th Street*	400
Steamed sea bass with ginger, 1 serving, *Les Tuileries, 40 Central Park South*	185

POULTRY

Coq au vin, 1 serving	435
La salade de supremes de caille rotie, 1 serving, *La Caravelle, 33 West 55th Street*	710

VEAL

Côte de veau, 1 serving, *Le Quercy, 52 West 55th Street*	660

INDIAN

FISH/SEAFOOD

	calores:
Shrimp dopiaza, 1 serving, *Nirvana Penthouse, 30 Central Park South, Nirvana Club One, 1 Times Square*	425

LAMB

Gosht dahiwalla, 1 serving, *Raga, 57 West 48th Street*	232

POULTRY

Chicken jalfrazi, 1 serving, *Raga, 57 West 48th Street*	360
Chicken tikka kabab, 1 serving, *Nirvana Penthouse, 30 Central Park South, Nirvana Club One, 1 Times Square*	365

VEGETABLES

Vegetable bhaji, 1 serving, *Nirvana Penthouse, 30 Central Park South, Nirvana Club One, 1 Times Square*	120

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ACTIVITY	DURATION	CALORIES BURNED
AEROBICS CLASS	1 Hour	425
BASKETBALL	1 Hour	565
BOXING	30 Minutes	280
CYCLING, Central Park (7.5 miles per hour)	45 Minutes	250
CYCLING, Racing (15.9 miles per hour)	30 Minutes	345
DANCING	1 Hour	420
FENCING	30 Minutes	150
FOOTBALL	1 Hour	540
FRISBEE	1 Hour	265
GOLFING	3 Hours	1,044
GYMNASTICS	1 Hour	270
HIKING UPHILL	30 Minutes	245
HORSEBACK RIDING in Central Park	1 Hour	170
HOUSECLEANING	3 Hours	700
JOGGING, Central Park Reservoir	1.5 Miles	150
JOGGING (8-Minute Mile)	30 Minutes	425
JOGGING (11-Minute Mile)	30 Minutes	275
JUDO OR KARATE	30 Minutes	400
JUMPING ROPE	15 Minutes	155
PACKING TO MOVE	6 Hours	1,710
ROWBOATING, Central Park	1 Hour	180
RUNNING The Corporate Challenge	3.5 Miles	380
RUNNING The New York City Marathon	26.2 Miles	2,850
SHOPPING	2 Hours	300
SLEEPING	8 Hours	485
SKIING, Cross-Country	30 Minutes	335
SKIING, Downhill	30 Minutes	285
SQUASH	30 Minutes	430
STATIONARY BICYCLING	30 Minutes	250
SWIMMING LAPS	30 Minutes	290
TABLE TENNIS	30 Minutes	140
TENNIS, Singles	1 Hour	445
TREADING WATER	15 Minutes	65
TREADMILL (7.5 miles per hour)	15 Minutes	170
VOLLEYBALL	1 Hour	205
WALKING 1 Mile to Work	20 Minutes	95
WALKING (3 miles per hour)	1 Hour	285
WATERSKIING	30 Minutes	240

ITALIAN

APPETIZERS

Arugula salad, 1 serving, *Primavera, 1578 First Avenue*	calories: **90**
Herb breadstick, *DiCamillo Bakery*	**45**

FISH/SEAFOOD

Capellini d'angelo frutti di mare, 1 serving, *Piccolo Mondo, 1269 First Avenue*	**410**
Capellini delizie marine, 1 serving, *Dieci, 1568 First Avenue,*	**820**
Filet of sole francese, 1 serving, *Rocky Lee, 987 Second Avenue*	**240**
Seafood diablo, 1 serving, *Lino, 147 West 36th Street*	**315**
Spaghetti al salmone e cozze, 1 serving, *Capriccio, 33 East 61st Street*	**700**
Striped bass a Lanterna, 1 serving, *Aah! Lanterna, 14 East 47th Street*	**430**

PASTA

Capelli d'angelo Il Menestrello, 1 serving, *Il Menestrello, 14 East 52nd Street*	**560**
Capellini caprese, 1 serving, *Lello, 65 East 54th Street*	**655**
Fettuccini con zucchini e broccoli, 1 serving, *Scarlatti, 34 East 52nd Street*	**440**
Gnocchetti di grano saraceno alla Primavera, 1 serving, *Salta in Bocca, 179 Madison Avenue*	**450**
Paglia e fieno, 1 serving, *S.P.Q.R., 133 Mulberry Street*	**1,420**
Polenta con ragu, 1 serving, *The Cafe at Pete's Place, 317 East 5th Street*	**900**
Taglierini de cime d'rape, 1 serving, *Abruzzi, 37 West 56th Street*	**350**

PIZZA

Cheese-and-tomato pizza, 1 slice, *John's Pizzeria, 408 East 64th Street*	**300**
Campagna (duck-sausage) pizza, 1 pizza, *Prima Donna, 50 East 58th Street*	**700**

POULTRY

Chicken giardine, 1 serving, *Dieci, 1568 First Avenue*	**700**
Pollo gracchi, 1 serving, *Girafe, 208 East 58th Street*	**365**
Pollo sette colli, 1 serving, *Scarlatti, 34 East 52nd Street*	**490**

VEAL

Osso buco, 1 serving, *Monte's, 97 MacDougal Street*	**55**
Rack of veal valdostana, 1 serving, *S.P.Q.R., 133 Mulberry Street*	**76**
Veal paillard, 1 serving, *Il Monello, 1460 Second Avenue*	**77**
Veal parmigiana, 1 serving, *Patsy's, 236 West 56th Street*	**88**

VEGETABLES

Escarole affogado, 1 platter, *Sal Anthony's, 55 Irving Place*	**20**

JEWIS

BEEF

Pastrami sandwich, *Carnegie Deli, 854 Seventh Avenue*	calories: **84**
Strip steak, 1 serving, *Sammy's Roumanian, 157 Chrystie Street*	**60**

BEVERAGES

Egg cream, *Moishe's, 239 Grand Street*	**25**

VEGETABLES

Potato knish, *Yonah Schimmel's, 137 East Houston Street, 1275 Lexington Avenue*	**21**

LUNC

SALAD BAR

Artichoke hearts, marinated, 1	**4**
Bacon bits, 1 tsp.	**1**
Coleslaw, ½ cup	**12**
Dressing, creamy, 1 tsp.	**10**
Tomato wedges, 4	**5**

SANDWICHES

Bacon, lettuce, and tomato	**50**
Grilled cheese	**39**
Peanut butter and jelly	**39**
Tuna on a roll with lettuce and tomato	**56**
Turkey on rye	**50**

MEXICAN/SPANISH ARGENTINEA

APPETIZERS

Gazpacho, 1 cup, *The Silver Palate, 274 Columbus Avenue*	calories: **20**

Guacamole with tortilla chips, 1 platter, *Rosa Mexicano, 1063 First Avenue*	1,040

BEEF

Nachos de fajita, 1 platter, *El Rio Grande, 160 East 38th Street*	650
Parrillada, 1 platter, *La Tablita, 65 West 73rd Street*	1,050
Taco, beef, *Mexigo, 1489 Second Avenue*	500

FISH/SEAFOOD

Grey sole a la plancha, 1 serving, *El Charro, 4 Charles Street, El Charro Español, 58 East 34th Street*	235
Mariscada, 1 serving, *Olé, 434 Second Avenue*	530
Paella, 1 platter, *Sevilla, 62 Charles Street*	1,186
Pescado en cilantro, 1 serving, *Rosa Mexicano, 1063 First Avenue*	490
Shrimp criolla La Tablita, 1 serving, *La Tablita, 65 West 73rd Street*	220

SWEETS

CHOCOLATE

Chocolate-covered cherry	calories: 60
Chocolate truffle	75
Death by Chocolate, 1 slice, *America, 9 East 18th Street*	480
Hershey's Kiss	25
Lindt chocolate, 1 square	30
White-chocolate mousse *24 Fifth Avenue*	520

COOKIES

Chocolate chip, *David's Cookies, various locations*	200
Fig Newton	50
Fortune	40
Oreo	50
Rugalach	75

ICE CREAM

DoveBar	640
Mint with Oreo cookies, 4 ounces, *Ben & Jerry's*	360
Strawberry Frozfruit, 1 bar	70
Tofutti, soft, 4 ounces	160
Vanilla Swiss Almond, 4 ounces, *Häagen-Dazs*	342
Vanilla with mix-ins, 8 ounces, *Steve's*	600

PASTRIES AND PIES

Apple pie, 1 slice	400
Cannoli	360
Cheesecake, 1½-ounce slice, *Lindy's*	510

AN ANNOUNCEMENT THAT'LL MAKE YOUR PULSE RATE GO UP.

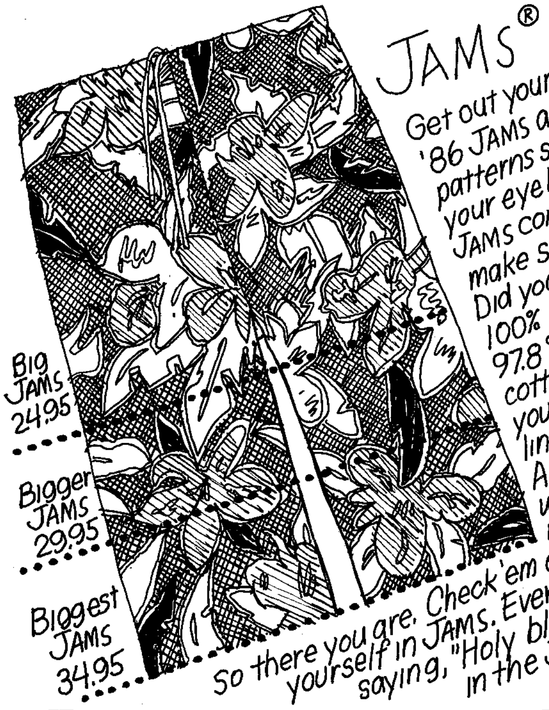
HERALD SQUARE FITNESS CENTER

Announcing the Herald Square Fitness Center at the top of the McAlpin, 50 West 34th Street (868-0820). With state-of-the-art equipment, state-of-the-art trainers and something unheard of in New York: training space. Plus a view that'll leave you breathless before you even start working out. There are even places to lower your pulse rate. Like our cocktail lounge and sun deck.

If all this doesn't raise your pulse rate, this should: a healthy pre-opening cut in our initiation fee and membership dues.

HERALD SQUARE FITNESS CENTER, 50 WEST 34TH STREET
868-0820

Offer expires July 31, 1986.

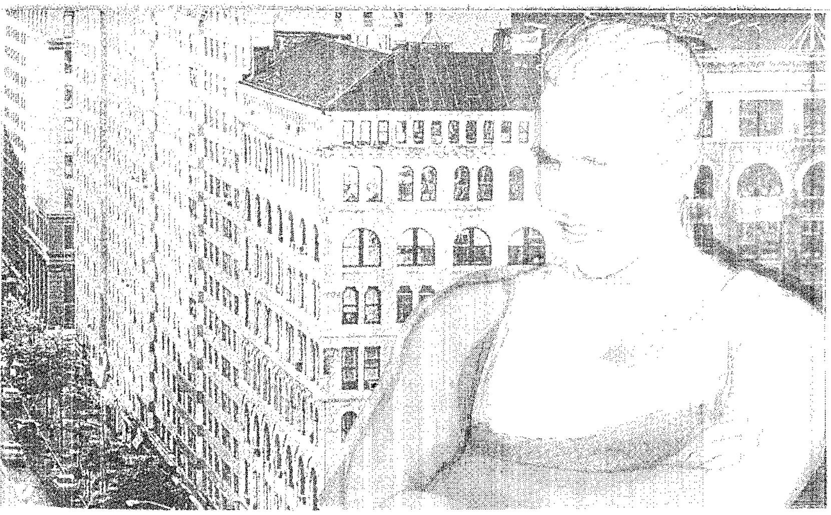


JAMS®

Get out your shades! The all new '86 JAMS are here, with colors and patterns so powerful they'll melt your eyeballs off. And these '86 JAMS come in 3 lengths just to make selection more agonizing. Did you know that JAMS are 100% cotton? Not 86.2%. Not 97.8%. 100%. And all new cotton. No used stuff. Did you know that JAMS are lined? Same 100% cotton. All the Hawaiian surfers wear JAMS. Those mothers know what's hot. So there you are. Check 'em out. And just picture yourself in JAMS. Everyone on the beach saying, "Holy bleep, check out the dude in the JAMS. Surf must be up." And no bully will dare kick sand in your face again.

ATHLETICSTYLE

118 E. 59 St. (between Park & Lex) Tel. 838-2564
Across from Fiorucci.
Kinda close to Bloomies.



THE URBANE ATHLETE

HEALTH CLUBS

While a visitor to almost any of the city's health clubs still finds sleek-bodied men and women lounging on sun decks, chatting in whirlpool baths, and reading books propped against the handlebars of stationary bicycles, one may also find people taking cardiovascular tests or working with a trainer on a specific postural problem. More and more health clubs are taking a medical/scientific approach.

Many have programs that were designed by doctors and include complete fitness evaluations and follow-ups. Nutritionists, exercise physiologists, psychotherapists, and other health-care professionals lecture on areas of interest to New Yorkers, and many will devise individual programs to help members deal with the unique stresses of daily life in this city. This new tack has financial, as well as medical, benefits. Club memberships not only are often tax-deductible—if one is referred by a doctor—but some places now accept third-party payment.

Facilities vary widely—from those that exclusively feature one-on-one training based on the results of medical testing to properties with a small exercise room and a few pieces of Nautilus equipment. Costs and clientele also differ from establishment to establishment. If you are out of town frequently, ask if the club will freeze your membership. Since there are often fees attached to this service and restrictions on the length of the freeze or the number of times it is allowed, check on this also.

Before joining, get a sense of the types of equipment and programming clubs offer and determine what you really want—or need. Then visit the facilities that seem the most suitable. Check at the time of day you expect to go most often and, if you will be taking classes, attend a few.

Almost every neighborhood has exercise facilities, dance schools, or gymnasiums in which one may take classes or work out. The rates are substantially lower in these facilities and often one may pay by the class or purchase a multiple-class card. Also, the instructors are often top-flight and specialists in their fields.

The following is a partial listing of fitness centers in Manhattan. Those primarily offering exercise and dance classes will be found in the "Movement" section. Only dance schools offering aerobics or other exercise classes for non-professionals are included.

Updated and adapted from The New York Urban Athlete *by Jane Goldman and Laetitia Kennedy. Copyright © 1983 by Jane Goldman and Laetitia Kennedy. Reprinted by permission of Frommer/Pasmantier, Publishers, and Prentice-Hall Press, a division of Simon & Schuster, Inc.*

DOWNTOWN

NEW YORK HEALTH & RACQUET CLUBS

Within the last two months, each of NYH&RC's five properties (the sixth, at 39 Whitehall Street, is slated to open soon) has added Lifecycles, StairMasters, computerized rowing machines, digital cross-country machines, Cybex Eagle upper-body ergometers, free weights, and one-on-one training. Rates are $750-$950 for one year ($1,100-$1,300 for two years) and include free membership at Village Tennis Courts (989-2300), 110 University Place. NYH&RC also offers its five-part "Quit-smoke" program to members ($25 tax-deductible contribution to the American Cancer Society) and non-members ($95 contribution) and provides free nutritional counseling to members.

NEW YORK HEALTH & RACQUET CLUB

39 Whitehall Street
New York, NY 10004
269-9800
(Scheduled to open in June)

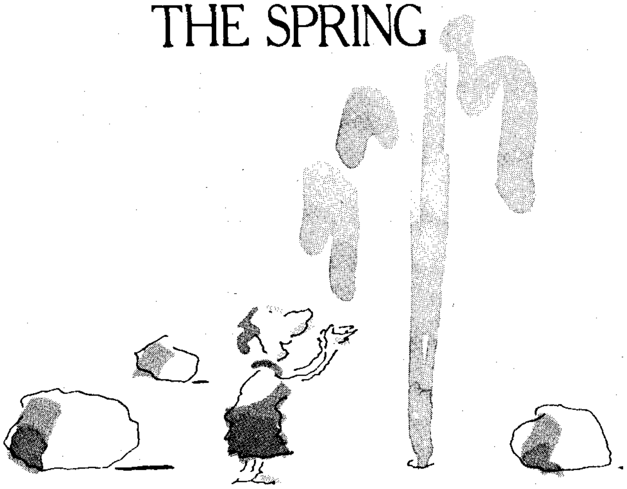
Hours: M-F 6:30 A.M.-9:30 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See above. **Facilities**: CAM 300 series, Nautilus circuit, free weights, Cybex Eagle machines, cross-country machine, Lifecycles, StairMaster, rowing machines, bicycles; running track; two exercise studios; rooftop pool (58' x 18'), indoor pool (59' x 20'); lockers, showers, steam, sauna, indoor/outdoor whirlpool; sun deck; massage; restaurants; computerized golf driving range; recreation and game facilities.

BATTERY PARK SWIM & FITNESS CENTER AT GATEWAY PLAZA

375 South End Avenue
New York, NY 10280
321-1117

Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 8 A.M.-7 P.M. **Rates**: One year $950. Corporate rates available. **Facilities**: Combined Nautilus and Cybex Eagle circuit, free weights, treadmills, Lifecycles, StairMaster, rowing ergometers; cross-country machines, climbing simulator; glass-enclosed pool (25' x 50'); lockers, showers, sauna, steam, whirlpool; tanning; sun deck; massage; one-on-one exercise instruction.

THE SPRING

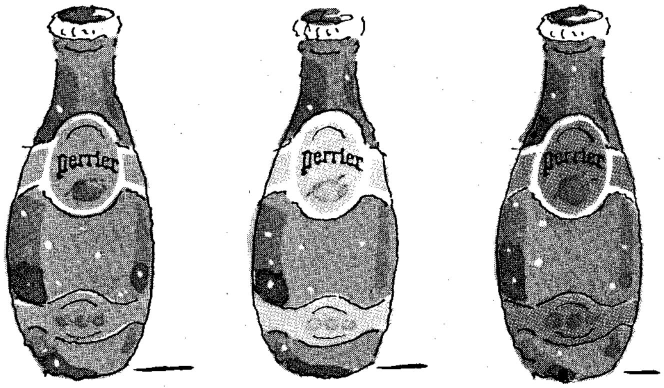


At the dawn of time, in a place that came to be known as Vergèze, France, a marvelous sparkling spring flowed forth, to the delight of mankind.

All the Perrier in the world comes from this Ice Age spring.

And because Perrier is strictly protected, it's still as clear, pure, salt-free and delicious as the day it was born.

THE OFFSPRING



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EXECUTIVE FITNESS CENTER
Vista International Hotel
3 World Trade Center (22nd floor)
New York, NY 10048
466-9266

Hours: M-F 6 A.M.-9:30 P.M.; Sat., Sun. 8 A.M.-7 P.M. **Rates**: Full membership: one year $1,300 plus medical testing fees; three months $415 plus medical testing fees. Aerobics: initiation fee $100; one year $500. Other plans available. **Facilities**: Nautilus circuit, Universal, Keiser, bicycles, cross-country, rowing machines, treadmill, indoor swimming pool (50' x 20'); indoor track (1.13 miles); two racquetball courts; locker rooms, sauna, steam; massage; personalized programs, progress reviewed daily; cardiovascular evaluation; one-on-one training.

CARDIO-FITNESS CENTER
79 Maiden Lane
New York, NY 10038
943-1510

Hours: M-F 6:30 A.M.-7:30 P.M. **Rates**: One year $1,095. **Facilities**: Training rooms with Universal machines, bicycles, rowing machines, treadmills, aerobic-exercise equipment; locker rooms, showers, sauna; personalized, monitored programs; cardiovascular evaluation; one-on-one training.

APPLE HEALTH & SPORTS CLUBS
Apple members may use facilities throughout the city—including the racquetball courts at the Fulton Street clubs and the "countercurrent" pools at the city's newest Apple on Third Avenue near 81st Street. In these custom-designed pools, one swims in place against a current which can be made weaker or stronger depending on the kind of workout the swimmer wants. All Apple members also receive one free nutritional-counseling session. **Rates**: Various plans available, ranging from $495 to $730 for one year, plus an additional $229 for two years. Discounts for students and for corporate accounts.

APPLE HEALTH & SPORTS CLUB
88 Fulton Street
New York, NY 10038
227-7450

Hours: M-F 7 A.M.-9:30 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See above. **Facilities**: Training rooms with Nautilus circuit, free weights, exercise machines; indoor pool (60' x 20'); two racquetball courts; exercise classrooms; locker rooms, showers, sauna, steam, whirlpool; tanning; sun deck, health-food restaurant, massage.

JACK LALANNE HEALTH SPAS
Five Manhattan locations. Prices vary according to when you sign up and under what promotion, but the standard membership ranges from a $299 initiation fee and $5 monthly dues to a $499 initiation fee and $12.50 monthly dues.

DONNA KARAN

How do you cope with stress? Some people like to get away from their families when they're tense. I'm not one of them. I go home and spend time with Gabrielle (11) and my husband (sculptor Stephen Weiss). They make me forget the pressures of the job. In the summer, we take off for Fire Island, and the moment I step on the plane, it's immediate relief.

JACK LALANNE HEALTH SPA
233 Broadway
New York, NY 10007
227-5977

Men's Hours: M, W, F 6:30 A.M.-10 P.M.; Sat. 9 A.M.-6 P.M. **Women's Hours**: T, Th 6:30 A.M.-10 P.M.; Sun. 9 A.M.-5 P.M. **Rates**: See p. 12A. **Facilities**: Main training room with Nautilus circuits, Universal, other equipment; auxiliary training room with free weights; Lifecycles; aerobics room; indoor swimming pool (60' x 20'); locker room, showers, sauna, steam, whirlpool; tanning.

PRINTING HOUSE FITNESS & RACQUETBALL CLUB
421 Hudson Street
New York, NY 10014
243-7600

Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: Racquetball membership: $150 a year. Fitness Club: $760 a year; off-peak $500 a year. Racquetball and Fitness Club: $835 a year; off-peak $550 a year. Court fees: $7-$9 half hour. Aerobic-dance membership: $350 a year. **Facilities**: Five racquetball courts; four squash courts; rooftop outdoor swimming pool (30' x 20'); training room with Nautilus, free weights, treadmills, rowing machines, cross-country machines, upper-body trainers, bicycles, ergometers; aerobic-dance studio; lockers, showers, sauna, steam, whirlpool; pro shop, snack bar; personalized, supervised exercise programs; cardiovascular evaluation; nutritionist; one-on-one training.

APPLE HEALTH & SPORTS CLUB
211 Thompson Street
New York, NY 10012
777-4890

Hours: M-F 10 A.M.-10 P.M.; Sat., Sun. 10 A.M.-5 P.M. **Rates**: See p. 12A. **Facilities**: Training rooms with Nautilus circuit, exercise machines; indoor pool (35' x 25'); exercise classrooms; locker rooms, showers, sauna, steam; tanning; sun deck; massage.

NEW YORK HEALTH & RACQUET CLUB
24 East 13th Street
New York, NY 10003
924-4600

Hours: M-F 10 A.M.-10 P.M.; Sat., Sun. 10 A.M.-9 P.M. **Rates**: See p. 10A. **Facilities**: Training room with Nautilus and other equipment; indoor swimming pool (30' x 12'); treadmill room; two classrooms; warm-up room; locker rooms, showers, sauna, steam, whirlpool; tanning; massage; health-food bar.

MIDTOWN/EAST

• ● •

PARK AVENUE SQUASH & FITNESS CLUB
3 Park Avenue
New York, NY 10016
686-1085

Hours: M-F 6:30 A.M.-1 P.M.; Sat., Sun. 8:30 A.M.-7 P.M. **Rates**: Squash: one year $225. Fitness and squash: one year $750. Court fees $10-$20. Other plans available. **Facilities**: Six North American courts; fitness studio with Cybex Eagle circuit; upper-body ergometer, bicycles, rowing machine, free weights; showers, lockers, sauna; juice bar, lounge; one-on-one fitness training.

DORAL SPORTS TRAINING INSTITUTE
90 Park Avenue
New York, NY 10016
370-9692

Hours: M-F 6:45 A.M.-10 P.M. By appointment only. **Rates**: Initial fitness evaluation $150. 20 sessions $800; 40 sessions $1,500. Corporate rates available. **Facilities**: Training room with Nautilus, Cybex Eagle, free weights, treadmills, bicycles, upper-body ergometers, StairMasters, rowing machines; lockers, showers; cardiovascular evaluation; personalized programs; one-on-one training.

APPLE HEALTH & SPORTS CLUB
321 East 22nd Street
New York, NY 10010
673-3730

Hours: M-F 10 A.M.-10 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See p. 12A. **Facilities**: Nautilus circuit; exercise room; indoor pool (35' x 20'); locker rooms, sauna, steam, whirlpool; sun deck; tanning; massage.

MANHATTAN HEALTH CLUB & SWIMMING SCHOOL
145 East 23rd Street
New York, NY 10010
674-4110

Hours: M-F 10 A.M.-9 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: One year $500; six months $400; three months $300. **Facilities**: Nautilus equipment, bicycles; indoor swimming pool (40' x 15'); locker rooms, showers, sauna, steam; massage; fitness evaluation; individualized programs.

CLUB 29
The Biltmore Plaza
155 East 29th Street
New York, NY 10016
679-2299

Hours: M-F 10 A.M.-9:30 P.M.; Sat., Sun. 8 A.M.-7 P.M.; closed Tuesday. Early swim: 7-9 A.M. **Rates**: One year $725. **Facilities**: Men's and women's training rooms with free weights, bicycles, Universal, other equipment; glass-enclosed, bubble-top swimming pool (40' x 20'); locker rooms, showers, sauna, steam; sun deck; massage; restaurant.

BODY ELITE
131 East 31st Street
New York, NY 10016
213-1408

Hours: M-F 7 A.M.-11 P.M.; Sat., Sun. 10 A.M.-7 P.M. **Rates**: Initiation fee $500. One year $600. Other plans available. **Facilities**: Nautilus and Universal circuits, free weights, computerized bicycles and rowing machines, StairMaster; lockers, showers; tanning; sun deck; massage; nutrition center, hair salon, skin care, snack bar, boutique/pro shop.

RIVEREAST HEALTH CLUB
614 Second Avenue or 300 East 34th Street
New York, NY 10016
689-4043

Hours: M, W, F 7:30 A.M.-9 P.M.; T, Th 8 A.M.-9 P.M.; Sat., Sun. 9 A.M.-6 P.M. **Rates**: Unlimited: one year $499; one month $99. Other plans available. **Facilities**: Training room with Universal gym; body-building room with free weights, punching bag; exercise room; indoor swimming pool (30' x 18'); locker rooms, showers, saunas, whirlpool; sun deck.

FIFTH AVENUE RACQUET CLUB
404 Fifth Avenue
New York, NY 10016
594-3120

Hours: M-F 7 A.M.-11 P.M.; Sat., Sun. 9 A.M.-9 P.M. **Rates**: Racquet and fitness: initiation fee $200; monthly $68. Fitness: initiation fee $100; monthly $38. Other plans available. **Facilities**: Seven North American courts; fitness studio, Nautilus circuit, treadmills, bicycles, rowing machines; lockers, showers, sauna, whirlpool; massage; juice bar, lounge; one-on-one training.

MURRAY HILL MEWS CLUB
160 East 38th Street
New York, NY 10016
490-3090

Hours: M, Th 10 A.M.-9:30 P.M.; W, F 7 A.M.-9:30 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: One year $598. **Facilities**: Exercise room, free weights; indoor pool (40' x 20'); locker rooms, sauna; sun deck; lounge.

CARDIO-FITNESS CENTER
(in the Pan Am Building)
200 Park Avenue
New York, NY 10166
682-4440

Hours: M-F 6:30 A.M.-8:30 P.M. **Rates**: One year $1,095. **Facilities**: Training rooms with Universal equipment, bicycles, rowing machines, treadmills, aerobic-exercise equipment; locker rooms, showers, sauna; personalized monitored programs; cardiovascular evaluation; one-on-one training.

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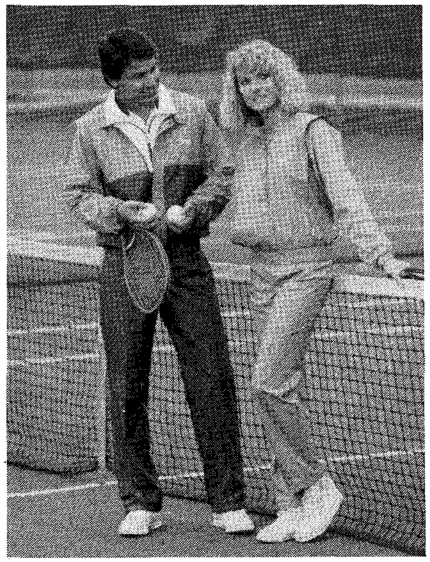

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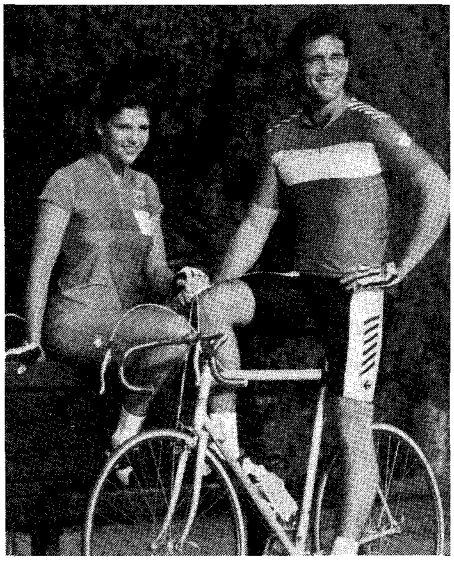

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HEALTH CLUB AT UNITED NATIONS PLAZA HOTEL
One United Nations Plaza
(First Avenue and East 44th Street)
New York, NY 10017
702-5016
Hours: Daily 7 A.M.-10:15 P.M. **Rates**: One year $1,150. **Facilities**: Training room with Universal gym, treadmill, bicycles, free weights; indoor tennis court; indoor swimming pool (44' x 22'); locker rooms, showers, sauna.

NEW YORK HEALTH & RACQUET CLUB
132 East 45th Street
New York, NY 10017
986-3100
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See p. 10A. **Facilities**: Training room with Nautilus equipment, bicycles; indoor swimming pool (50' x 20'); two exercise classrooms; warm-up room; treadmill room; locker rooms, showers, sauna, eucalyptus sauna, steam, whirlpool; tanning; massage.

SPORTS TRAINING INSTITUTE
239 East 49th Street
New York, NY 10017
752-7111
Hours: By appointment only. M-F 5:45 A.M.-10 P.M.; Sat. 9 A.M.-3 P.M. **Rates**: Initial fitness evaluation: $200. Total fitness conditioning: $600 for 30 sessions. Physical therapy sessions billed according to specific requirements. **Facilities**: Training room with Nautilus, Keiser, Cybex Eagle, aerobic, cross-country, and rowing machines, Versa climber, StairMaster, treadmills, upper-body ergometers; free weights, exercise area; locker rooms, showers; cardiovascular training; personalized program; one-on-one training.

NEW YORK HEALTH & RACQUET CLUB
20 East 50th Street
New York, NY 10022
593-1500
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See p. 10A. **Facilities**: Training room with Nautilus equipment; indoor swimming pool (50' x 20'); two squash courts; three exercise classrooms; warm-up room; treadmill room; locker rooms, showers, sauna, eucalyptus sauna, steam, whirlpool; tanning; massage.

CARDIO-FITNESS CENTER
345 Park Avenue
New York, NY 10022
838-4570
Hours: M-F 6:30 A.M.-8:30 P.M. **Rates**: See p. 12A. **Facilities**: See p. 12A.

THE ATRIUM CLUB
115 East 57th Street
New York, NY 10022
826-9640
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 9:30 A.M.-6:30 P.M. **Rates**: Initiation fee $700. Monthly $77. *Family, executive, and corporate rates available.* **Facilities**: Nautilus and Universal circuits, Olympic free weights, rowing

ergometers, computerized training bikes, cross-country machine, treadmills; glass-enclosed pool (40' x 30'); locker rooms, showers, steam, sauna; tanning; massage; lounge, restaurants; pro shop; cardiovascular evaluation; one-on-one training.

21ST CENTURY NAUTILUS FITNESS CENTER
220 East 57th Street
New York, NY 10022
838-3116
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: One year $595. Other programs available. **Facilities**: Equipment room with Nautilus circuits and Universal machines, free weights, StairMaster, upper-body ergometers, inversion equipment, bicycles; locker rooms, showers, sauna; tanning; free chiropractic evaluation and ongoing physiological evaluation; nutritionist; one-on-one training.

THE EXCELSIOR CLUB
301 East 57th Street
New York, NY 10022
688-5280
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 9 A.M.-6 P.M. **Rates**: Call for information. **Facilities**: Nautilus circuit, free weights, treadmills, bicycles, computerized rowing machines, Versa climbers, Ariel exerciser; indoor/outdoor pool (40' x 25'); lockers, showers, sauna; sun deck; massage; snack bar, restaurant.

MIDTOWN/WEST

• ● •

EXERCISE TRAINING CENTER
25 West 39th Street
New York, NY 10018
944-0144
Hours: M-F 6:30 A.M.-9 P.M.; Sat., Sun. 9 A.M.-3 P.M. **Rates**: One year $775; six months $495. One-on-one training: one year $1,000; six months $625. **Facilities**: Nautilus circuits, treadmills, Lifecycles, Biocycles, bicycles, free weights; two stretch rooms, three aerobic-dance rooms; four racquetball courts; locker rooms, showers, sauna; massage; cardiovascular evaluation; nutritionist.

MANHATTAN PLAZA HEALTH CLUB
484 West 43rd Street
New York, NY 10036
563-7001
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 8:30 A.M.-7 P.M. **Rates**: Initiation fee $200. One year $555. **Facilities**: Nautilus, Universal, and exercise equipment, free weights, bicycles, treadmills; exercise classroom; glass-enclosed, bubble-top indoor swimming pool (75' x 35'); locker rooms, showers, sauna, steam, whirlpool; sun deck.

MANHATTAN EXECUTIVE HEALTH CLUB
19 West 44th Street
New York, NY 10036
921-0252
(Men only)
Hours: M-F 8 A.M.-8 P.M.; Sat. 10 A.M.-6 P.M. **Rates**: One year $500; six months $400; three months $300. Summer rates available. **Facilities**: Training room with Paramount equipment, bicycles; indoor swimming pool (45' x 20'); locker room, showers, sauna, steam; tanning; massage; individualized, updated programs.

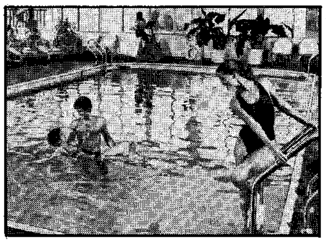
NEW YORK HEALTH & RACQUET CLUB
110 West 56th Street
New York, NY 10019
541-7200
Hours: M-F 7 A.M.-10 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See p. 10A. **Facilities**: Training room with Nautilus equipment, free weights; indoor swimming pool (55' x 20'); indoor track; three exercise classrooms; four racquetball courts; warm-up room; locker rooms, showers, sauna, eucalyptus room, steam, whirlpool; tanning; massage; health-food bar; pro shop.

Shape up at the 'Beach' on 57th Street.

Get in shape. Swim. Have fun in the sun. Forty-one stories above Central Park, atop the Hotel Parker Meridien, the summer sun shines on Club La Raquette's sundeck and glass-enclosed, open-air pool. Where you can relax, order a snack with whatever you want to drink, and get the best tan ever.

Join now and enjoy our squash and racquetball courts. (Air-conditioned all summer long.) And a personal trainer available to help you work out on our Nautilus and Lifecycles, treadmills and rowing machines. A soothing sauna and whirlpool reward your efforts.

Make Club La Raquette your summer place to meet friendly people. See results. And discover resources of energy you didn't know you had.



CLUB LA RAQUETTE AT HOTEL PARKER MERIDIEN RACQUETBALL · SQUASH · FITNESS

LA RAQUETTE
HEALTH AND RACQUET CLUB AT THE HOTEL PARKER MERIDIEN
119 West 56th Street, New York, New York (212) 245-1144

A whole new source of energy.

SAVE $100 WITH THIS AD.

*On individual memberships.

HEALTH CLUBS

CLUB LA RAQUETTE
(in the Hotel Parker Meridien)
119 West 56th Street
New York, NY 10019
245-1144

Hours: M-F 7 A.M.-midnight; Sat., Sun. 7 A.M.-8 P.M. **Rates**: Full membership: $1,050 a year. Club membership (no pool privileges): $750 a year. **Facilities**: Nautilus machines, Lifecycles, treadmills, bicycles, rowing machines; four racquetball courts; two squash courts; indoor swimming pool (30' x 20'); locker rooms, sauna, whirlpool; sun deck; massage.

PARC SWIM & HEALTH CLUB
363 West 56th Street
New York, NY 10019
586-3675

Hours: Open 24 hours. **Rates**: One year $575; one-month trial membership: $89. **Facilities**: Indoor swimming pool (60' x 25'); Nautilus gym, free-weights gym; exercise room; locker rooms, showers, sauna, steam; tanning; massage; one-on-one training.

HUDSON HEALTH CLUB
353 West 57th Street
New York, NY 10019
586-8630

Hours: M-F 9 A.M.-10 P.M.; Sat., Sun. 9 A.M.-6 P.M. **Rates**: One year $575; six months $375; three-month trial membership $175. **Facilities**: Men's training room with Nautilus, Universal, and other equipment; women's exercise room; indoor swimming pool (60' x 30'); locker rooms, sauna, steam; tanning; sun deck; massage.

UPPER EAST SIDE

THE VERTICAL CLUB
330 East 61st Street
New York, NY 10021
355-5100

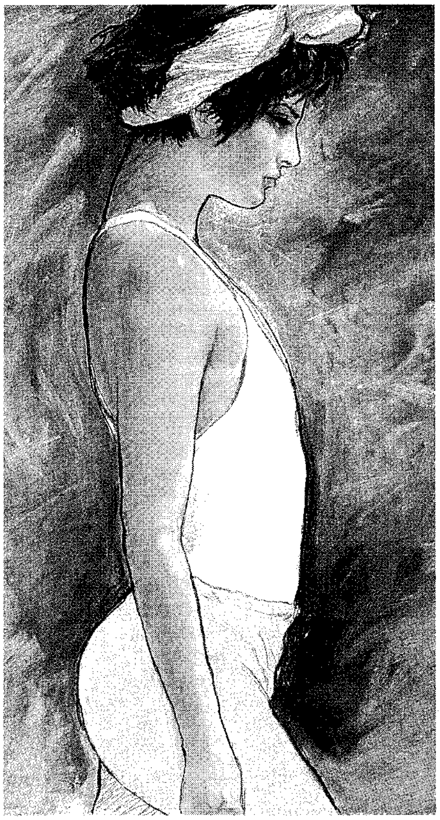
Hours: M-F 6 A.M.-11 P.M.; Sat., Sun. 9 A.M.-9 P.M. **Rates**: Call for information. **Facilities**: Training room with Nautilus, Universal, Keiser, Paramount, and other equipment; Olympic weight room; Lifecycles, bicycles, cross-country and rowing machines, StairMaster; exercise classroom; six squash courts; four racquetball courts; indoor track (1/10 mile); indoor pool (40' x 20'); locker rooms, showers, sauna, whirlpool; rooftop sun deck; restaurant. With tennis membership: six indoor Supreme-Court tennis courts, two outdoor Decoturf II tennis courts.

NEW YORK HEALTH & RACQUET CLUB
1433 York Avenue
New York, NY 10021
737-6666

Hours: M-F 10 A.M.-10 P.M.; Sat., Sun. 10 A.M.-9 P.M. **Rates**: See p. 10A. **Facilities**: Two training rooms with Nautilus equipment; indoor swimming pool (30' x 15'); two exercise classrooms; warm-up room with bicycles, other equipment; treadmill room; locker rooms, showers, sauna, steam, whirlpool; massage.

APPLE HEALTH & SPORTS CLUB
1438 Third Avenue
New York, NY 10028
879-5400

Hours: M, W, F 8 A.M.-9:30 P.M.; T, Th 7 A.M.-9:30 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: See p. 12A. **Facilities**: Nautilus circuit, Universal, Olympic, free weights, Lifecycles, rowing machines, treadmills, exercise machines; counter-current pool; exercise classrooms; lockers, showers, sauna, steam, whirlpool; tanning; massage.


HERON

ABC HEALTH SPA
500 East 83rd Street
New York, NY 10028
249-3385 or 772-8760

Hours: Call for information. **Rates**: Call for information. **Facilities**: Training room with Nautilus, Universal, and other equipment, bicycles, free weights; exercise classroom; indoor swimming pool (45' x 20'); locker rooms, showers, sauna, eucalyptus room, steam; whirlpool, hot tub, cold-dip pool; relaxation tank; tanning; massage; juice bar.

EASTSIDE SPORTSMEDICINE CENTER
244 East 84th Street
New York, NY 10028
570-0209

Hours: By appointment only. M-F 6 A.M.-9 P.M.; Sat. 9 A.M.-noon. **Rates:** Comprehensive medical evaluation and first workout $100; 30 one-on-one exercise-training sessions $660. **Facilities:** Nautilus circuit, Cybex Eagle machines, ergometers, rowing machines, downhill and cross-country ski machines, bicycles, treadmills, free weights; lockers, showers; personalized, monitored programs; cardiovascular evaluation; one-on-one training.

JACK LALANNE HEALTH SPA
144 East 86th Street
New York, NY 10028
722-7371

Hours: M-F 10 A.M.-10 P.M.; Sat. 9 A.M.-6 P.M.; Sun. 9 A.M.-5 P.M. **Rates**: See p. 12A. **Facilities**: Gym, Nautilus circuit, Lifecycles, Eagle and Bodymaster equipment, free weights; exercise room; lockers, sauna, showers; tanning.

UPTOWN RACQUET CLUB & FITNESS CENTER
151 East 86th Street
New York, NY 10128
860-8630

Hours: M-F 7 A.M.-midnight; Sat., Sun. 7:45 A.M.-10:30 P.M. **Rates**: Racquet: initiation fee $135; court fee $13-$17. Racquet and fitness: initiation fee $200; monthly $45; court fee $6. Other programs available. **Facilities**: Nine North American courts, two international courts; fitness studio, Nautilus circuit, ergometers, cross-country machines, Versa climber, three bicycles, free weights; cardiovascular evaluation; one-on-one training; full bar on weekends; pro shop.

THE CLARIDGE CLUB
201 East 87th Street
New York, NY 10128
427-3390

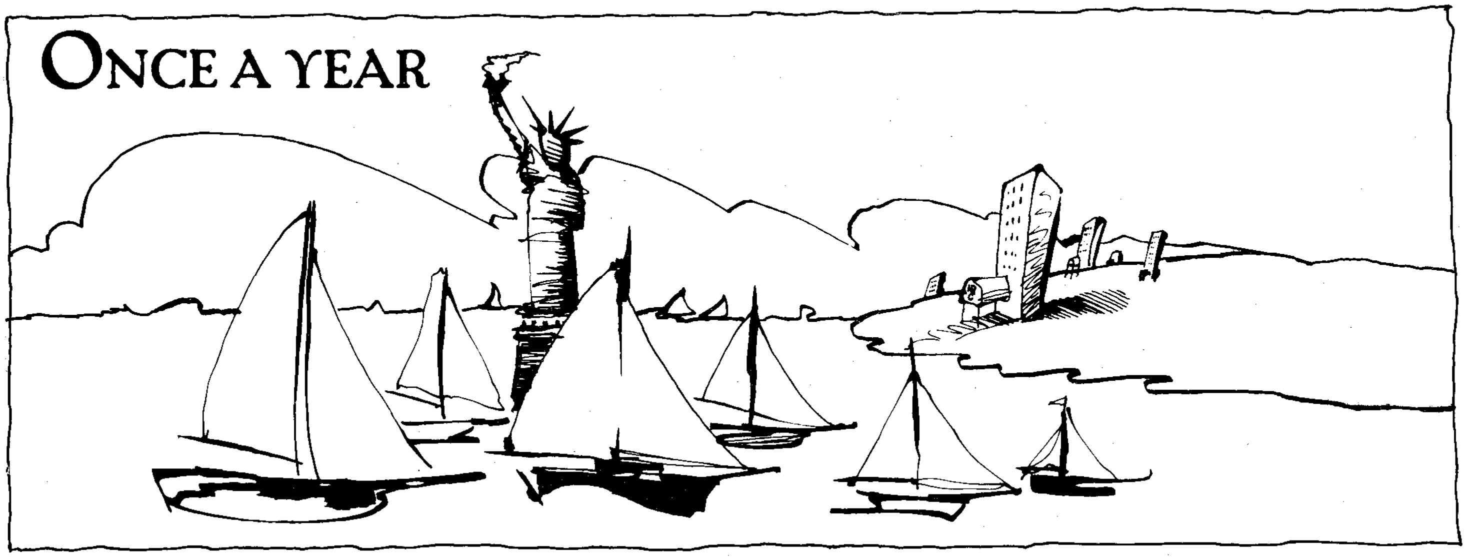
Hours: M, W, Th, F 10 A.M.-10 P.M.; Sat., Sun. 10 A.M.-7 P.M. Early swim: Call for hours. **Rates**: One year $775. **Facilities**: Men's and women's training rooms with Universal machines, free weights, bicycles, other equipment; glass-enclosed, bubble-top indoor swimming pool (40' x 20'); locker rooms, sauna, steam, showers; sun deck; massage; restaurant.

UPPER WEST SIDE

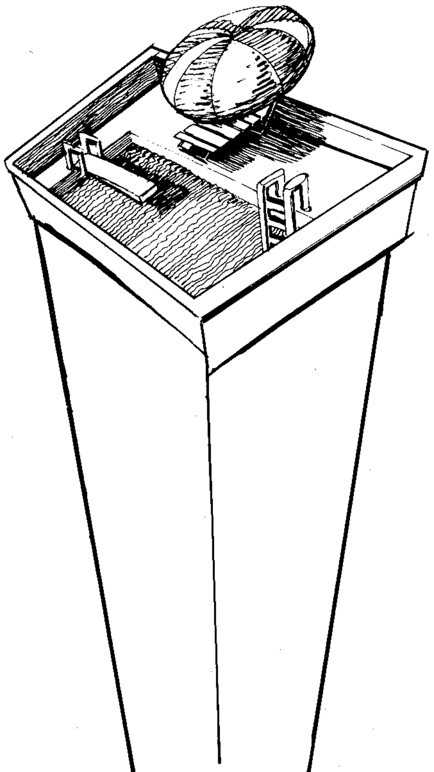
LINCOLN RACQUET CLUB & FITNESS CENTER
1 Harkness Plaza
(61 West 62nd Street)
New York, NY 10023
265-0995

Hours: M-F 7 A.M.-11 P.M.; Sat., Sun. 9 A.M.-7 P.M. **Rates**: Squash: initiation fee $250; monthly $35. Squash and fitness: initiation fee $300; monthly $38. Fitness: initiation fee $250; monthly $35. Other plans available. **Facilities**: Six North American courts; fitness studio, Nautilus machines, free weights, bicycles, Lifecycles, StairMaster, rowing machine;

ONCE A YEAR



SUMMER SALE



NEW YORK HEALTH & RACQUET CLUB

HRC

39 WHITEHALL STREET
OPENING SPRING '86

WHITEHALL STREET

Outdoor swimming pool & whirlpool, landscaped sun deck, BBQ & refreshment bar.

Indoor swimming pool & whirlpool.

An entire floor of recreation areas for table tennis, pool, chess & backgammon.

Racquetball courts.

Squash courts.

Computerized golf driving range.

Climate controlled running track.

Free membership to HRC's climate controlled Village Championship Tennis Courts.

State-of-the-art Nautilus equipment and free weights for men & women.

A multitude of classes and courses in disciplines daily.

Sun deck, sun rooms, steam rooms, saunas & eucalyptus room.

Restaurant & bar.

The above are just a part of what HRC offers its members at 39 Whitehall. All other locations are yours at no extra cost. Outdoor pool subject to city approval.

SUBSTANTIAL SAVINGS ON ALL MEMBERSHIP PLANS

7 GREAT LOCATIONS

Only one Membership Fee

WALL STREET
39 Whitehall Street
(Our newest location
opening soon)
269-9800

MIDTOWN
110 West 56th Street
(At 6th Ave.)
541-7200

MIDTOWN
132 East 45th Street
(Next to Grand Central)
986-3100

MIDTOWN
20 East 50th Street
(Next to Saks Fifth Ave.)
593-1500

UPTOWN
1433 York Ave.
(Corner of 76th Street)
737-6666

VILLAGE
24 East 13th Street
(East of 5th Ave.)
924-4600

LINCOLN CENTER
West 68th Street
(Under Construction)

MOVEMENT

lockers, showers, sauna; tanning; juice bar, lounge; pro shop.

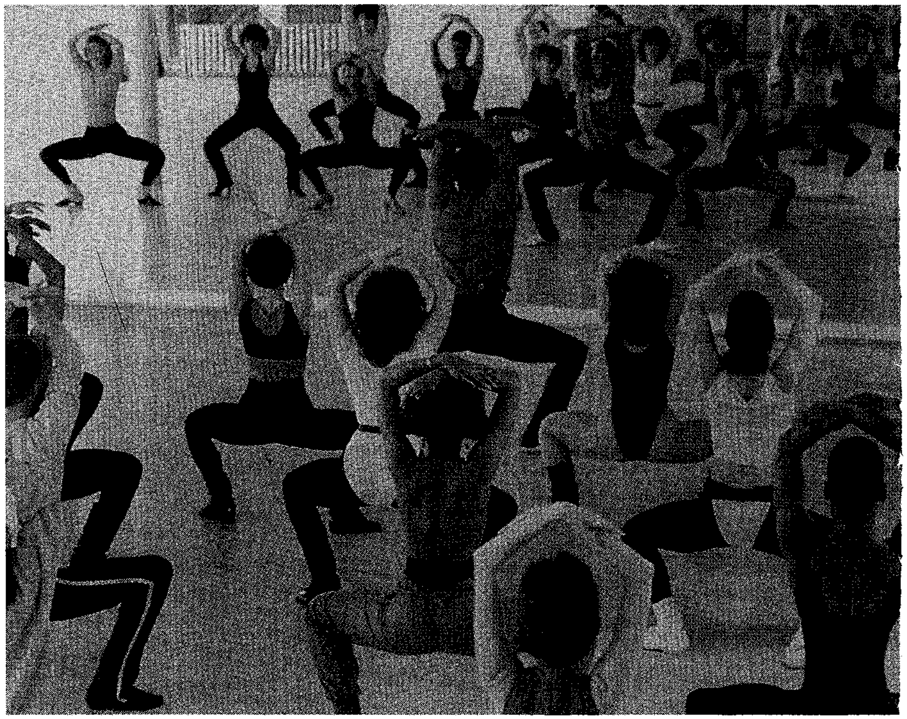
CLUB 30
30 West 63rd Street
New York, NY 10023
247-8404
Hours: M, W, Th, F 10:30 A.M.-10 P.M. Early swim: Call for hours. **Rates**: One year $845. **Facilities**: Equipment room; glass-enclosed, bubble-top swimming pool (40' x 18'); locker rooms, steam, sauna, whirlpool; sun deck; massage; restaurant.

TOP OF THE ONE CLUB AND SPA
1 Lincoln Plaza
New York, NY 10023
595-5121
Hours: M, W, Th, F 10 A.M.-9:30 P.M. Early swim: Call for hours. **Rates**: One year $845. **Facilities**: Glass-enclosed, bubble-top indoor swimming pool (40' x 20'); men's training room with free weights, exercise equipment; women's training room with free weights, exercise equipment; locker rooms, showers, sauna, steam; sun decks; massage; lounge; restaurant.

JACK LALANNE NAUTILUS CENTER
2131 Broadway
New York, NY 10023
877-1111
Men's Hours: T, Th 6-10 P.M. **Women's Hours**: M, W 6-10 P.M. **Co-ed Hours**: M-Th 6:30 A.M.-6 P.M.; F 6:30 A.M.-10 P.M.; Sat. 9 A.M.-6 P.M.; Sun. 9 A.M.-5 P.M. **Rates**: See p.12A. **Facilities**: Lifecycles, Nautilus circuits, Cybex Eagle and Bodymaster equipment; locker rooms, showers.

AEROBICS WEST FITNESS CLUB
131 West 86th Street
New York, NY 10024
787-3356
Hours: Call for information. **Rates**: Fourteen months $598; six months $416; three months $312. Exercise classes extra. **Facilities**: Gym with basketball court and two one-wall paddleball courts; indoor swimming pool (40' x 20'); balcony with weight-training equipment, aerobic-conditioning circuit, bicycles, rowing machines; locker rooms, showers, steam, sauna; cardio-fitness program; one-on-one training.

PARIS HEALTH CLUB
752 West End Avenue
New York, NY 10025
749-3500
Hours: M, W, F 7 A.M.-11 P.M.; T, Th 10 A.M.-10 P.M.; Sat., Sun. 10 A.M.-7:30 P.M. **Rates**: One year $795; six months $545; three months $395. Other plans available. **Facilities**: Training room with Nautilus and Universal equipment, free weights; three exercise studios, indoor swimming pool (50' x 20'); locker rooms, showers, sauna, eucalyptus room, steam, two whirlpools; tanning; massage; café; beauty and nutrition consultants. ●



Students warming up at the Broadway Dance Center.

AEROBICS DANCE GYMNASTICS DOWNTOWN

SHAPE EXPRESS
25 Maiden Lane
New York, NY 10038
349-5780
Hours: M-F noon-2:30 P.M., 5-7:30 P.M. **Rates**: Single class $10; private class $30; eight weeks $99; six months $239; one year $359. **Classes**: Aerobics, toning. On-site corporate classes available. **Facility**: One studio, sprung floors; dressing rooms.

NICKOLAUS EXERCISE CENTERS
160 Broadway
New York, NY 10038
986-9100
Hours: Vary from location to location. Call for information. **Rates**: Unlimited: two months $90-$120. Other rates available. **Classes**: Technique consists of a 30-movement sequence of contractions and diaphragmatic breathing to strengthen and tone.

BUTT BUSTERS
287 Broadway
New York, NY 10007
219-2651
Hours: M-F 11:45 A.M-2 P.M., 4:30-7 P.M **Rates**: Single class $6; 10 classes $55; 24 classes $113. Unlimited: one month $80; three months $200; six months $350. **Classes** Aerobics and non-impact aerobics, stretch and tone. **Facilities**: Studio; dressing rooms shower.

BUTT BUSTERS
37 Lispenard Street
New York, NY 10013
219-2651
Hours: M-F 8:15 A.M.-8:30 P.M.; Sat. 9:45 A.M. 1:45 P.M.; Sun. 9:45 A.M.-2:30 P.M. **Rates**: Single class $7. Other rates, see above. **Classes** Aerobics, non-impact aerobics, calisthenics stretch and tone, light-weights training. **Facilities**: Studio; dressing rooms; boutique.

SHAPE UP
87 Avenue of the Americas
New York, NY 10014
233-4908
Hours: By appointment only. M-F 10-11 A.M and 5-6 P.M.; Th 6:30-7:30 P.M. **Rates**: Single class $8; 10 classes $75; 20 classes $135 **Classes**: Combines stretching, toning, yoga ballet barre. **Facilities**: Studio; dressing room showers.

FAITH STEWART-GORDON

How do you stay in shape?

I jog in Central Park two-and-a-half miles (I do a ten-minute mile) as early as possible. Five times a week in the summer, before it gets too hot. When I travel, I take along my running gear. Then I play tennis two or three times a week, plus walking (to work and back, roughly a mile). And, when I remember, I do stretching. As for food, contrary to what one might think, it's easier for me to diet, or watch, at the restaurant than when I'm home. At the Tea Room, when I have to taste something new, I regard it as a meal.

PINEAPPLE FITNESS CENTRE
599 Broadway (entrance on Houston Street)
New York, NY 10012
431-4775

Hours: M-F 6 A.M.-11 P.M.; Sat. 8 A.M.-8 P.M.; Sun. 10 A.M.-6 P.M. **Rates**: One year: fitness center $399; dance center registration $50, class fees vary. Other plans available. **Classes**: Aerobics, calisthenics, stretch, ballet, jazz, tap, modern dance, flamenco, African-Brazilian, yoga. **Facilities**: Six studios; fitness room, variable-resistance circuit, free weights, Lifecycles, StairMaster, treadmill, bicycles; aerobics studio; lockers, showers, steam; tanning; retail store with dance and exercise wear.

LEZLY DANCE & SKATE SCHOOL
622-26 Broadway
New York, NY 10003
777-3232

Hours: M-F noon-11 P.M.; Sat. 11 A.M.-8 P.M. **Rates**: Vary with class. Single class $6, $8; 10 classes $55, $70; 4-week classes $40. **Classes**: Jazz, modern, African, Brazilian, Middle-Eastern, Latin, Haitian, belly dance, break, disco, rock, roller skating, acrobatics, kung fu. **Facilities**: Three studios; dressing rooms, showers; skate rentals.

BODYWORKS
626 Broadway
New York, NY 10012
475-5030

Hours: M, W, F 7 A.M.-10 P.M.; T, Th 7 A.M.-9 P.M.; Sat. 10 A.M.-5 P.M.; Sun. noon-6 P.M. **Rates**: Unlimited, one year: classes $295; classes and use of facilities $395; classes and use of facilities plus 30 individual sessions $750. Other plans available. **Classes**: Non-impact aerobics, calisthenics, tai chi, yoga, kung fu, self-defense. **Facilities**: Nautilus circuit, free weights, bicycles, rowing and cross-country machines, treadmill; aerobic room; locker rooms, showers.

BODY ELECTRIC AEROBICS
626 Broadway
New York, NY 10012
228-5235

Hours: M-F 7:15 A.M.-9 P.M.; Sat. 10 A.M.-1 P.M.; Sun. 11 A.M.-2 P.M. **Rates**: Single class $7; 10 classes $55. Unlimited: one month $65; three months $149; six months $229; one year $319. **Classes**: Aerobics. **Facilities**: Studio; dressing rooms, showers; boutique.

JOY OF MOVEMENT
400 Lafayette Street
New York, NY 10003
260-0453

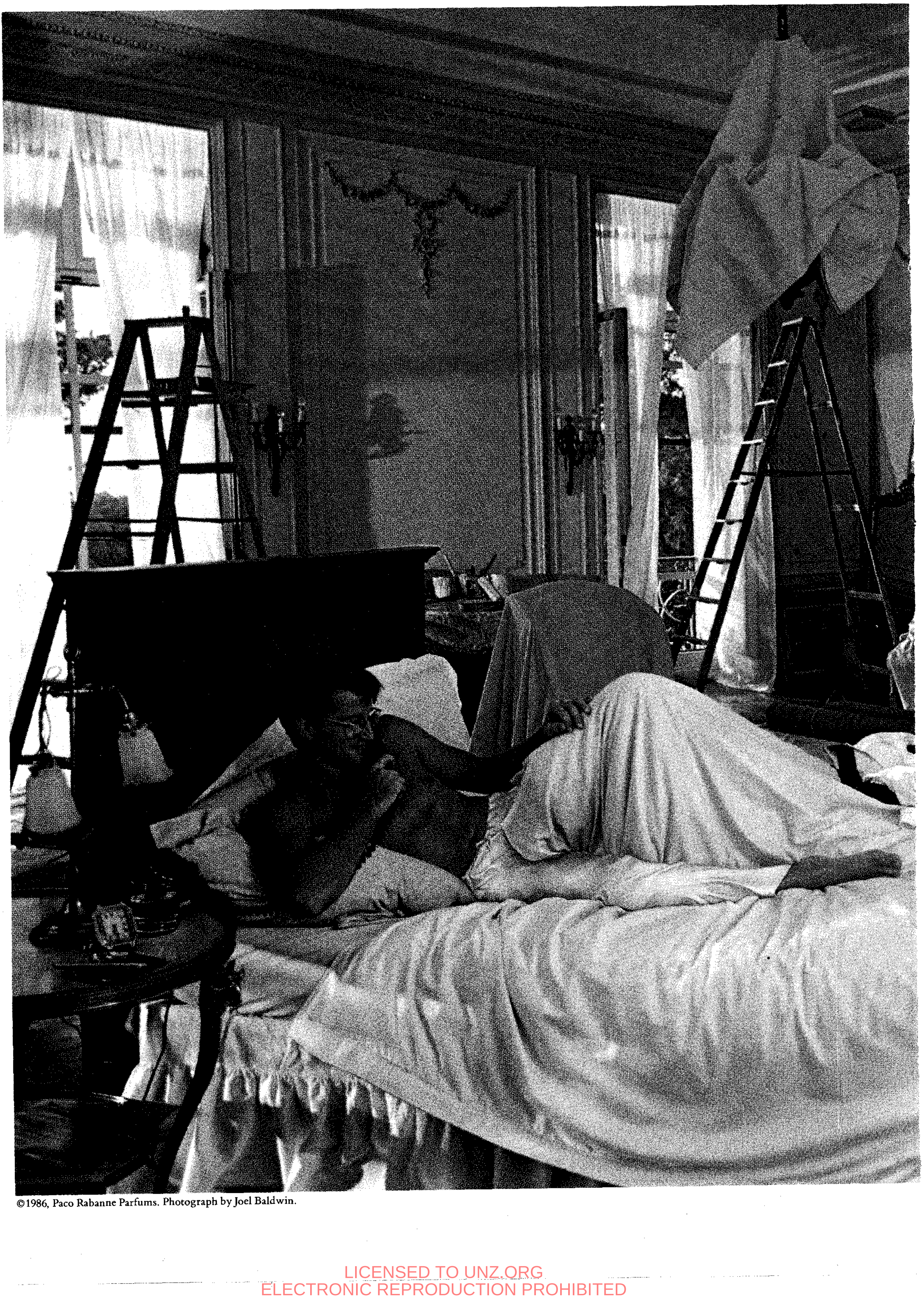
Hours: M-F 7 A.M.-10 P.M.; Sat. 9 A.M.-6 P.M.; Sun. 10:30 A.M.-7 P.M. **Rates**: Unlimited: one year $449; *monthly $200 initiation fee plus* $55 a month. **Classes**: Aerobics, stretch and tone, ballet, modern, jazz, African-Haitian, tap, yoga. **Facilities**: Five studios; Nautilus circuit, free weights, bicycles, rowing machines; locker rooms, showers, sauna.

THE WORKS:
Judith Scott's Total Body Workout
87 Fifth Avenue
New York, NY 10003
675-5808

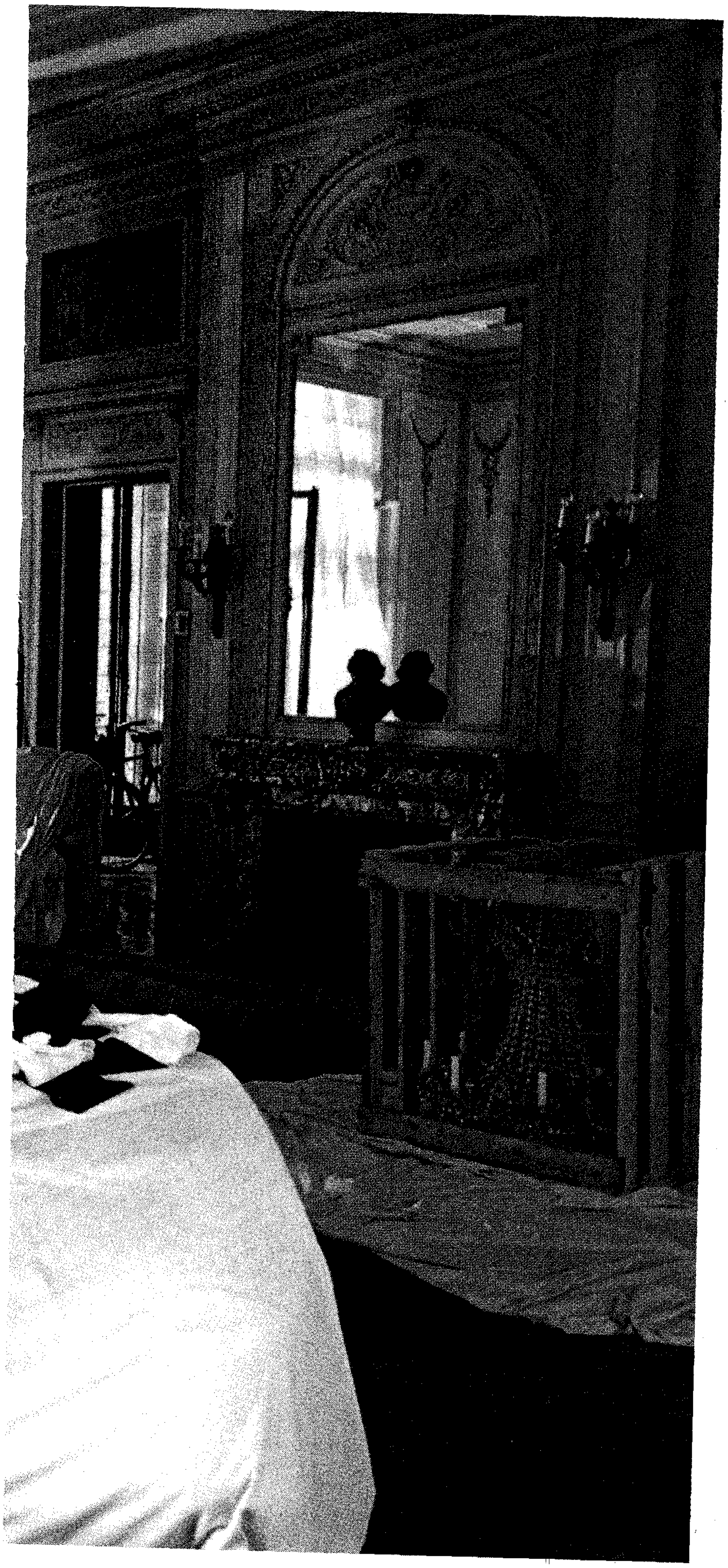
Hours: Daily 8 A.M.-8:30 P.M. **Rates**: Single

(Continued on page 22A)

"She must be a Profile lady."
Confidence in herself is one of the secrets of her success. She uses her positive attitude in everything she does. Especially keeping her beautiful body in shape at Profile.
THE HEALTH SPA FOR WOMEN
11 E. 44TH ST. NYC
(Bet. 5th & Mad.)
PROFILE®
Call or Come in Today! 697-7177
Enroll Now! Get the Summer Free!
Aerobic classes • Nautilus • Massages • Sauna • Open 7 Days • Major Credit Cards



©1986, Paco Rabanne Parfums. Photograph by Joel Baldwin.



Hello?

Is this the man with the secret tattoo?

Now that you know about it, it's not a secret anymore, is it?

Your tattoo is safe with me. Were you able to get a taxi ?

I walked home.

And how was Paris while all the sensible folk were still in bed?

It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also a love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

I meant to tell you. I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.

Your mother would never approve of what you and your Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?

That's up to you, isn't it?

Paco Rabanne
For men
What is remembered is up to you

Available at Macy's

MOVEMENT

class $10; 8 classes $60; 16 classes $116; 24 classes $168; 32 classes $216. Unlimited: one month $120. Private workouts: with Judith Scott $45; with instructor $35. **Classes**: Aerobics, low-impact aerobics, stretch and alignment, pre- and post-natal, parent-and-child exercise. **Facilities**: Studio, free weights, bicycles; dressing rooms.

SEVENS:
The Fitness Center for Women
116 West 14th Street (8th floor)
New York, NY 10011
807-8227
Hours: M, W, F 7:30 A.M.-9 P.M.; T, Th 9 A.M.-9 P.M.; Sat. 10 A.M.-5 P.M.; Sun. 11 A.M.-4 P.M. **Rates**: Three months $200; six months $300; one year $500. Private class $30. **Classes**: Aerobics, low-impact aerobics, stretch and tone, calisthenics, jazz, pregnancy program, cellulite reduction, one-on-one weight training, yoga. **Facilities**: Equipment room with Universal circuit, free weights, bicycles, mini-trampoline, rowing machine; exercise studio; locker room, showers, eucalyptus sauna; tanning; lounge; massage.

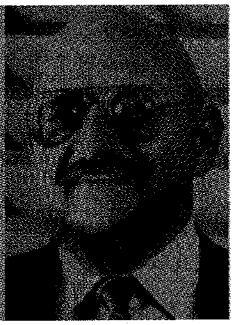
MIDTOWN/EAST

PERIDANCE CENTER
33 East 18th Street (5th floor)
New York, NY 10003
505-0886
Hours: M-F 10 A.M.-9 P.M.; Sat. 10 A.M.-5:30 P.M.; Sun. noon-3 P.M. **Rates**: Initiation $5. Single class $7; 10 classes $55. **Classes**: Aerobics, stretch and tone, ballet, jazz, tap, modern, flamenco, yoga. **Facilities**: Five studios, sprung floors; dressing rooms, showers; massage; coffee shop; lounge; art gallery.

JERRY DELLA FEMINA

How do you stay in shape?

Frankly, I regard stress as a form of exercise. It allows you to stay in good shape by supplying your nerves with a workout. I stay in shape by religiously avoiding anything physical. My exercise is limited to a plodding trudge. Or I drive, which means I move my eyes and hands. I avoid white fish, white meat, poultry, and stick to the red. I read a health book a day. In short, I do nothing for my health since it does absolutely nothing for me.



ALZERRECA'S FITNESS AND GYMNASTIC CENTER
1 East 28th Street
New York, NY 10016
683-1703
Hours: M-F 7 A.M.-9 P.M.; Sat. 9 A.M.-noon. **Rates**: One month $90; three months $195; single class $10. **Classes**: Aerobics (including stretch, tone, and cool-down), gymnastics. **Facilities**: One studio with Universal equipment, parallel bars, high bar, rings, trampoline; dressing rooms, lockers, showers; pro shop.

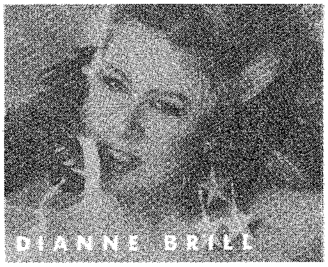
DANCE'N SHAPE
201 East 36th Street
New York, NY 10016
689-6579
Hours: By appointment only. M-F 8:30 A.M.-7:30 P.M.; Sat. 8:30-10:30 A.M. **Rates**: Introductory class $9; 5 classes $40; 10 classes $80. **Classes**: Exercises based on modern, jazz, and ballet. **Facilities**: Studio in a private home.

SUTTON GYM:
For Physical Fitness and Gymnastics
22 East 38 Street
New York, NY 10016
684-5833
Hours: M-F 8 A.M.-8 P.M.; Sat. 9 A.M.-1 P.M. **Rates**: Single class $12; 10 classes $100; 20 classes $180. Private and semi-private classes available. **Classes**: Gymnastics, fitness, karate. **Facilities**: Gym, sprung floors, trampolines, balance beam, pommel horse, vault horse, trapeze, parallel bars, high rings, free weights, punching bags; dressing rooms, showers.

PROFILE HEALTH SPA FOR WOMEN
11 East 44th Street
New York, NY 10017
697-7177
Hours: M-F 7 A.M.-9 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: $779 for two years. Other plans available. **Classes**: Aerobics, low-impact aerobics, calisthenics, stretch, jazz. **Facilities**: Exercise studio, Nautilus machines; locker room, showers, sauna, steam, whirlpool; diet and nutrition services.

EXERCISE PLUS
19 East 48th Street
New York, NY 10017
935-2677
Hours: M-F 9 A.M.-8 P.M.; Sat. 10 A.M.-2 P.M. **Rates**: 8 classes $90; 24 classes $220; 50 classes $350; 100 classes $525. **Classes**: Pregnancy and post-partum exercise, stretch and tone. **Facilities**: Two studios, free weights; dressing room, showers.

ELIZABETH ARDEN: THE SALON
(Exercise with Barbara Pearlman)
691 Fifth Avenue
New York, NY 10022
(Women only)
407-7908
Hours: M, T, W, F 8:30 A.M.-6 P.M.; Th 8:30 A.M.-8 P.M. **Rates**: Initial consultation $150. Private class with Pearlman $60; half-hour private class with instructor $25; half-hour class $12; 10 half-hour classes $108; hour class $18; 10 hour classes $162. **Classes**: Dance exercise, orthopedic exercises, body conditioning, customized programs for work, home, traveling. **Facilities**: Two studios.



How do you stay in shape?

God bless the one who invented high-heeled shoes. They're my salvation. If you live in a Lower East Side duplex, with 30 stairs, and keep going up and down them, it works wonders. During the day, I zip through the garment district on three-and-a-half-inch heels—a great feat for the feet—and at night I switch to four-inch heels. Perfect for poise and balance. My incentive to keep the same measurements is Latex dresses: When you wear them skin tight, you dare not gain—or lose—an inch or an ounce.

LIVING WELL FITNESS CENTER
130 East 57th Street
New York, NY 10022
486-9094
Hours: M-F 9 A.M.-9 P.M.; Sat. 9 A.M.-4 P.M.; Sun. noon-4 P.M. **Rates**: Unlimited: two years $350, monthly $16. **Classes**: Aerobics, stretch and tone. **Facilities**: Paramount circuit, other equipment, free weights, Lifecycles; lockers, showers.

BODY DESIGN BY GILDA
139 East 57th Street
New York, NY 10022
759-7966
Hours: M-Th 7:15 A.M.-9:30 P.M.; F 7:15 A.M.-8:30 P.M.; Sat., Sun. 8:30 A.M.-6:30 P.M. **Rates**: Trial class $13; 5 consecutive noontime classes $25; 5 classes $55; 10 classes $105; 20 classes $200. Unlimited: one month $145. **Classes**: Aerobics, low-impact aerobics, stretch and tone. **Facilities**: Studio; dressing rooms, showers.

MIDTOWN/WEST

BODY DESIGN BY GILDA
5 West 37th Street
New York, NY 10018
398-1407
Hours: M-F 7 A.M.-9 P.M.; Sat. 9 A.M.-1 P.M.; Sun. 10 A.M.-1 P.M. **Rates**: Trial class $10; 5 classes $47.50; 10 classes $90; 20 classes $170. Unlimited: one month $96-$130.

Classes: Aerobics, low-impact aerobics, stretch and tone. **Facilities**: Two studios; lockers, showers.

CLARK CENTER FOR THE PERFORMING ARTS
588 Ninth Avenue
New York, NY 10036
246-4818
Hours: M-F 9:30 A.M.-10 P.M.; Sat. 9 A.M.-5 P.M. **Rates**: Registration fee $6. Single class $4.50; 10 classes $42.50; 20 classes $80. **Classes**: Body conditioning, ballet, tap, jazz, modern, African-ethnic. **Facilities**: Three studios; dressing rooms, shower.

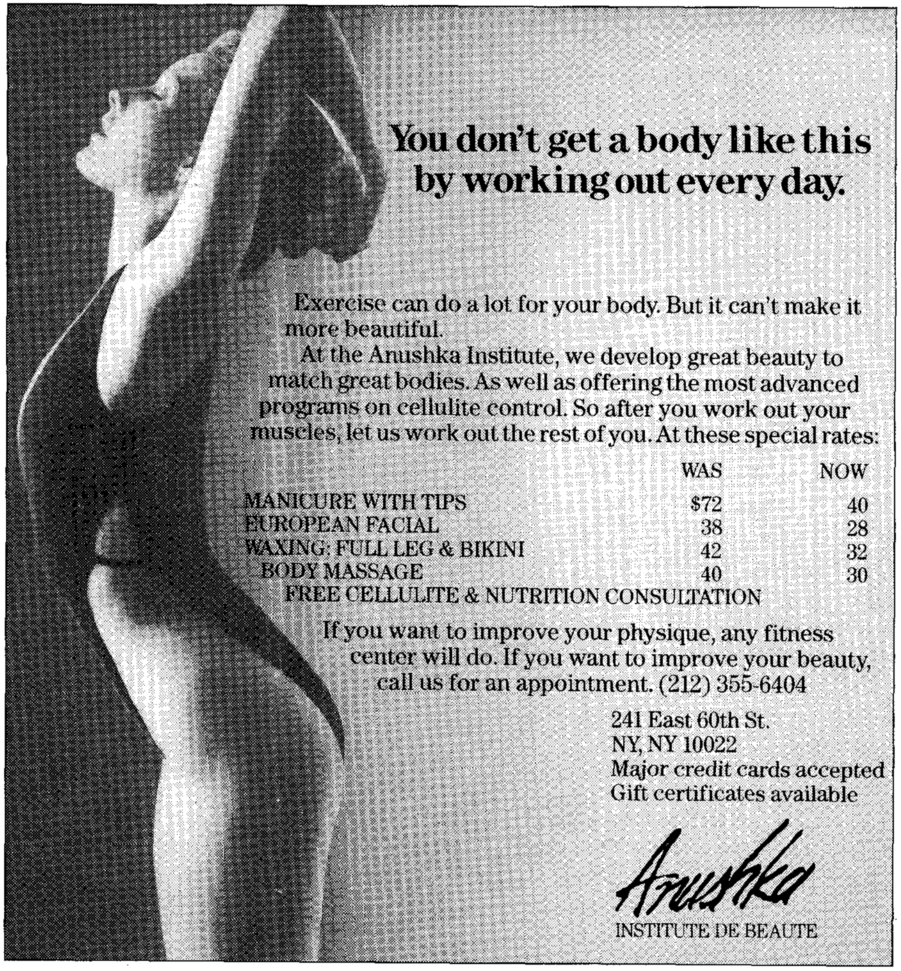
DOUGLAS WASSELL:
School of Ballet and Theater Dance
1697 Broadway
New York, NY 10019
247-3755
Hours: M-F 9 A.M.-9:30 P.M.; Sat. 10:30 A.M.-6 P.M.; Sun. 11 A.M.-6 P.M. **Rates**: Single class $7; 10 classes $50. **Classes**: Aerobics, stretching and alignment, ballet, jazz, tap. **Facilities**: Two studios; changing rooms.

BACK IN SHAPE WITH MARJORIE JAFFE
37 West 54th Street
New York, NY 10019
245-9131
Hours: M, W 7:30 A.M.-7:30 P.M.; T 9:15 A.M.-7:30 P.M.; Th 9:15 A.M.-8:30 P.M.; F 10:30 A.M.-7:30 P.M.; Sat. 9 A.M.-3 P.M.; Sun. noon-2 P.M. **Rates**: 1 class/week $14; 2 classes/week $26; 3 classes/week $36; 4 classes/week $44; one-hour private consultation $60; half-hour private consultation $35. **Classes**: Low-impact aerobics; individualized exercise classes. **Facilities**: Studio; changing room, shower.

BROADWAY DANCE CENTER
1733 Broadway
New York, NY 10019
582-9304
Hours: M-F 8 A.M.-9 P.M.; Sat., Sun. 10 A.M.-6 P.M. **Rates**: Single class $7; 10 classes $55. **Classes**: Aerobics, stretch, tumbling, ballet, jazz, tap, modern, African-Brazilian. **Facilities**: Six studios; locker rooms, showers.

ISOTONER FITNESS CENTER
A Pilates Exercise Facility
29 West 56th Street
New York, NY 10019
974-9511
Hours: M, Th 7:30 A.M.-9 P.M.; T, W, F 7:30 A.M.-7:30 P.M.; Sat. 9 A.M.-2 P.M. **Rates**: 5 introductory classes $100; 10 classes $190; 20 classes $360. **Classes**: One-on-one training in Pilates method. **Facilities**: Studio, Pilates equipment; dressing rooms, lockers, showers.

ALEX AND WALTER
30 West 56th Street
New York, NY 10019
265-7270
Hours: M-F 8 A.M.-7:30 P.M.; Sat., Sun. 9 A.M.-1 P.M. **Rates**: Group class $11; semi-private


You don't get a body like this by working out every day.

Exercise can do a lot for your body. But it can't make it more beautiful.

At the Anushka Institute, we develop great beauty to match great bodies. As well as offering the most advanced programs on cellulite control. So after you work out your muscles, let us work out the rest of you. At these special rates:

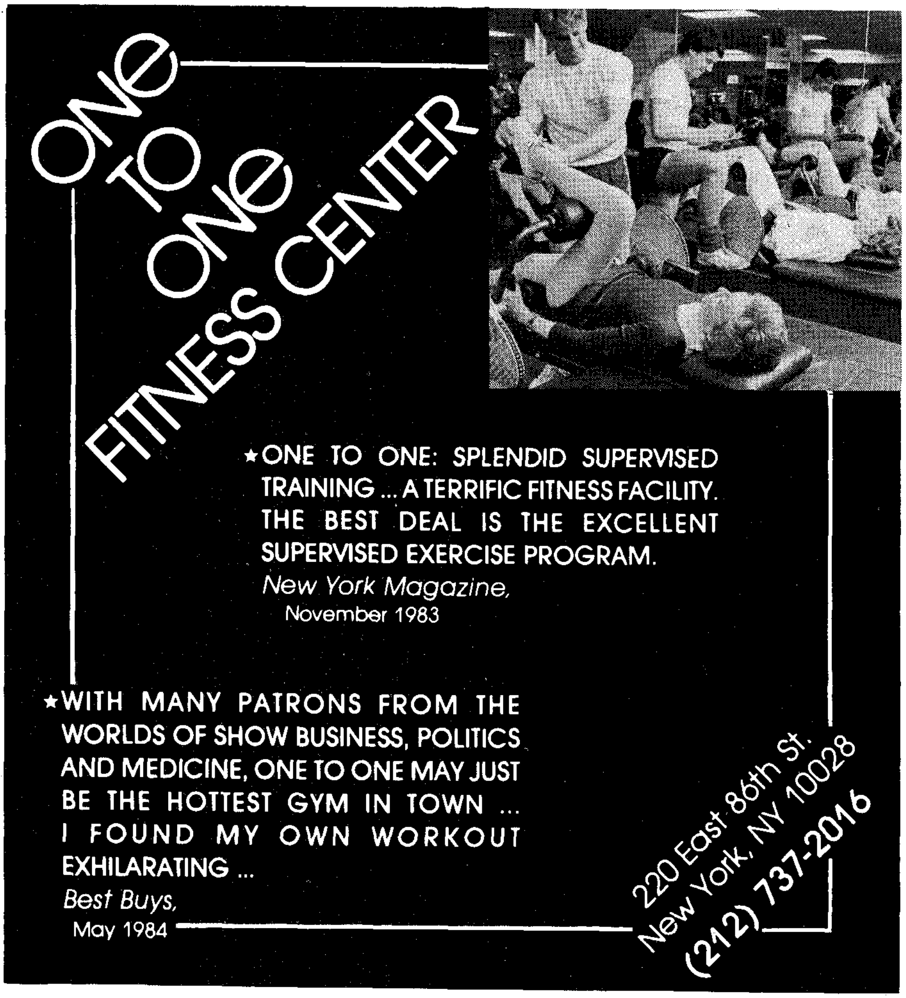
	WAS	NOW
MANICURE WITH TIPS	$72	40
EUROPEAN FACIAL	38	28
WAXING: FULL LEG & BIKINI	42	32
BODY MASSAGE	40	30

FREE CELLULITE & NUTRITION CONSULTATION

If you want to improve your physique, any fitness center will do. If you want to improve your beauty, call us for an appointment. (212) 355-6404

241 East 60th St.
NY, NY 10022
Major credit cards accepted
Gift certificates available

Anushka
INSTITUTE DE BEAUTE


ONE TO ONE FITNESS CENTER

★ONE TO ONE: SPLENDID SUPERVISED TRAINING ... A TERRIFIC FITNESS FACILITY. THE BEST DEAL IS THE EXCELLENT SUPERVISED EXERCISE PROGRAM.
New York Magazine,
November 1983

★WITH MANY PATRONS FROM THE WORLDS OF SHOW BUSINESS, POLITICS AND MEDICINE, ONE TO ONE MAY JUST BE THE HOTTEST GYM IN TOWN ... I FOUND MY OWN WORKOUT EXHILARATING ...
Best Buys,
May 1984

220 East 86th St.
New York, NY 10028
(212) 737-2016

MOVEMENT

class $13; private class $22. **Classes**: Gymnastics and calisthenics. **Facilities**: Four studios, parallel bars, rings, trapeze, tumbling mats, free weights; dressing rooms, showers.

KATHY GRANT (At Henri Bendel's)
10 West 57th Street
New York, NY 10019
247-1100
Hours: By appointment only. M-F 7:45 A.M.-5 P.M. **Rates**: Introductory evaluation $25; single class $15; 5 classes $80; 10 classes $130. **Classes**: Exercise in Pilates method; one-on-one training. **Facilities**: Studio, Pilates equipment; dressing room, showers.

KOUNOVSKY PHYSICAL FITNESS CENTER
50 West 57th Street (6th floor)
New York, NY 10019
246-6415
Hours: M-F 8 A.M.-8 P.M.; Sat. 9 A.M.-3 P.M. **Rates**: Group class $10; private class $20. **Classes**: Physical fitness, simplified gymnastics. **Facilities**: Studio, free weights, bicycles, rowing machine; dressing rooms, showers; massage; skin care.

UPPER EAST SIDE

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JACKI SORENSEN'S AEROBIC PROGRAMS
593 Park Avenue
New York, NY 10021
752-0040, 516-549-3952
Hours: Seven Manhattan locations. Call for class times and addresses. **Rates**: Single class $8; 8 classes $60; 16 classes $112; 24 classes $156. Aerobic dancing: 24 classes (12-week series) $150. **Classes**: Aerobic workout (stretching, floor-work, aerobic routines, cool-down, post-cool-down stretching), aerobic dancing (stretching, warm-up, aerobic routines, cool-down, post-cool-down stretching).

THE LOTTE BERK METHOD
23 East 67th Street
New York, NY 10021
288-6613
Hours: By appointment only. M-F 7 A.M.-8:30 P.M.; Sat., Sun. 9 A.M.-2 P.M. **Rates**: Single class $15; 10 classes $145; 20 classes $280; 30 classes $398. **Classes**: Exercise based on ballet, modern dance, yoga, and orthopedics. **Facilities**: Three studios, bicycle; dressing room, lockers, showers.

JUDYTH B & GORBACH
149 East 72nd Street
New York, NY 10021
744-8139
Hours: By appointment only. M-F 7:15 A.M.-7:30 P.M.; Sat., Sun. 9:30 A.M.-5 P.M. **Rates**: Single class $15; private class $50. Exercise program: 8 classes $96, 16 classes $160, one-month unlimited $108. Dance program: 6 classes $60. **Classes**: Low-impact aerobics, stretch and tone, jazz, ballet, yoga. **Facilities**: Studio; dressing rooms, shower; massage.

CAROL GREGOR
425 East 77th Street (Suite B)
New York, NY 10021
838-9356
Hours: By appointment only. **Rates**: Call for information. **Classes**: Strengthening-and-toning exercises based on ballet, modern, orthopedics, and yoga. **Facilities**: Home and office instruction only.

POLLAN-AUSTEN FITNESS CENTER
1487 First Avenue
New York, NY 10021
535-3300
Hours: M-F 7 A.M.-8:30 P.M.; Sat. 9 A.M.-6:15 P.M.; Sun. 9 A.M.-1 P.M. **Rates**: Single class $10; 5 classes $45; 10 classes $85; 20 classes $160. Unlimited: one month $130. **Classes**: Cardiovascular conditioning (warm-up, upper-body floor-work, cool-down stretch), non-impact aerobics. **Facilities**: Studio; lockers, dressing rooms, showers.

THE TOWNHOUSE
11 East 78th Street
New York, NY 10021
861-8188
Hours: By appointment only. M-F 7:30 A.M.-7:30 P.M.; Sat., Sun. 10 A.M.-noon. **Rates**: Trial class $16; 10 classes $160; 20 classes $280; 40 classes $480; 100 classes $1,000. Unlimited: one month $200. One-on-one training: single class $50; 10 classes $400. **Classes**: Stretch and tone with low-impact aerobics, self-defense for women, yoga. **Facilities**: Studio, free weights; dressing room, showers; juice bar.

CHUCK SCARBOROUGH

How do you cope with stress?

EVERY DAY, I JOG 30 MINUTES IN CENTRAL PARK (THREE-AND-A-HALF MILES). I ONCE SAMPLED THE REPORTED DELIGHTS OF A ROWING MACHINE, BUT IT ALMOST DESTROYED MY KNEES, SO I QUICKLY STOPPED. ONE OF MY GREAT ESCAPES IS DIVING INTO A GOOD NOVEL. IT'S NICE TO BE ABLE TO TAKE A FLIGHT OF FANCY, AFTER SPENDING THE DAY READING ABOUT WHAT'S GOING ON IN THE WORLD. ON A DOMESTIC LEVEL, PUTTERING AROUND THE HOUSE IS AN OUTLET. TIGHTENING A FAUCET IS A SUBLIME ACHIEVEMENT, BECAUSE IT PROVIDES AN INSTANT RESULT. BUT, BEST OF ALL, I LIKE TAKING MY WIFE TO DINNER, OR GOING OUT WITH ANOTHER COUPLE, PARTICULARLY ON WEEKENDS—WHEN I DON'T HAVE TO RACE BACK FOR THE 11 P.M. NEWS.

BODY DESIGN BY GILDA
187 East 79th Street
New York, NY 10021
737-8440
Hours: M-Th 6:45 A.M.-9:30 P.M.; F 6:45 A.M.-8:30 P.M.; Sat., Sun. 7:30 A.M.-7 P.M. **Rates**: Single class $13; 5 classes $55; 10 classes $105; 20 classes $200. Unlimited: one month $145. **Classes**: Aerobics, low-impact aerobics, stretch and tone. **Facilities**: Two studios; dressing rooms, showers; boutique.

BALLET ACADEMY EAST
340 East 79th Street
New York, NY 10021
861-5204
Hours: M-F 9 A.M.-9 P.M.; Sat. 9 A.M.-4 P.M.; Sun. 10:30 A.M.-1:30 P.M. **Rates**: Trial class $8; private class $40; 8 classes $56; 16 classes $104; 30 classes $180; 50 classes $265. **Classes**: Primarily ballet; stretch classes twice weekly. **Facilities**: Studio; dressing rooms.

ONE TO ONE FITNESS CENTER
220 East 86th Street
New York, NY 10028
737-2016
Hours: M-F 7 A.M.-9 P.M. **Rates**: Initiation fee and evaluation $125; 10 classes $312; 25 classes $715. **Classes**: Weight training, stretching, aerobics. **Facilities**: Studio with sprung-wood floors, Nautilus circuit, free weights; dressing rooms, lockers, showers; massage; nutritional counseling.

BRINGIN' UP THE REAR
326 East 86th Street
New York, NY 10028
570-0864
Hours: M-F 8 A.M.-8 P.M.; Sat., Sun. 9 A.M.-1 P.M. **Rates**: 10 classes $90; 20 classes $165. Unlimited: one month $125. Nutritional counseling available. **Classes**: Calisthenics and stretch. **Facilities**: Studio; dressing room, showers.

LIVING WELL FITNESS CENTER
1535 Third Avenue
New York, NY 10028
876-7600
See p. 22A.

MANHATTAN HOME FITNESS
245 East 87th Street
New York, NY 10128
410-3590
Hours: Daily 24 hours. **Rates**: One-on-one class $35. Couple and group rates available. **Classes**: Aerobics, calisthenics, stretch and tone, free-weight training, karate, yoga.

FRAN LEIBOWITZ

How do you cope with stress?

The fact is, I don't cope well with it. What I do is go to sleep. I find all the normal remedies—shopping, exercise, reading, watching TV—very stressful. So I avoid them. Other than reading, I yell at someone who cannot yell back at me. That never fails to work. Or, not returning phone messages is another excellent way of dealing with stress.

Massage and nutritional counseling available. **Facilities**: At-home and office instruction only.

LEIGH WELLES RENAISSANCE
89th Street and Madison Avenue
New York, NY 10128
410-6220

Hours: By appointment only. **Rates**: Private class $45; semi-private class $22.50; group class $15. **Classes**: Exercise based on ballet principles.

UPPER WEST SIDE

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BROADWAY DANCE CENTER
1733 Broadway
New York, NY 10019
582-9304

Hours: M-F 8 A.M.-9 P.M. Call for weekend hours. **Rates**: Single class $7; 10 classes $55. **Classes**: Aerobics, stretch, tumbling, ballet, jazz, tap, modern. **Facilities**: Six studios; locker rooms, showers.

DANCERCISE WEST
1845 Broadway
New York, NY 10023
245-5200

Hours: M-F 9 A.M.-8:30 P.M.; Sat., Sun. 10 A.M.-2 P.M. **Rates**: Introductory class $5; single class $12. Unlimited: six weeks $85; one year $345. **Classes**: Low-impact aerobics, stretch and tone, floor-work, jazz; private instruction available. **Facilities**: Two studios, sprung floors, mats; dressing room.

ANDERSON-KASAKOVE STUDIO
2067 Broadway
New York, NY 10023
362-3300

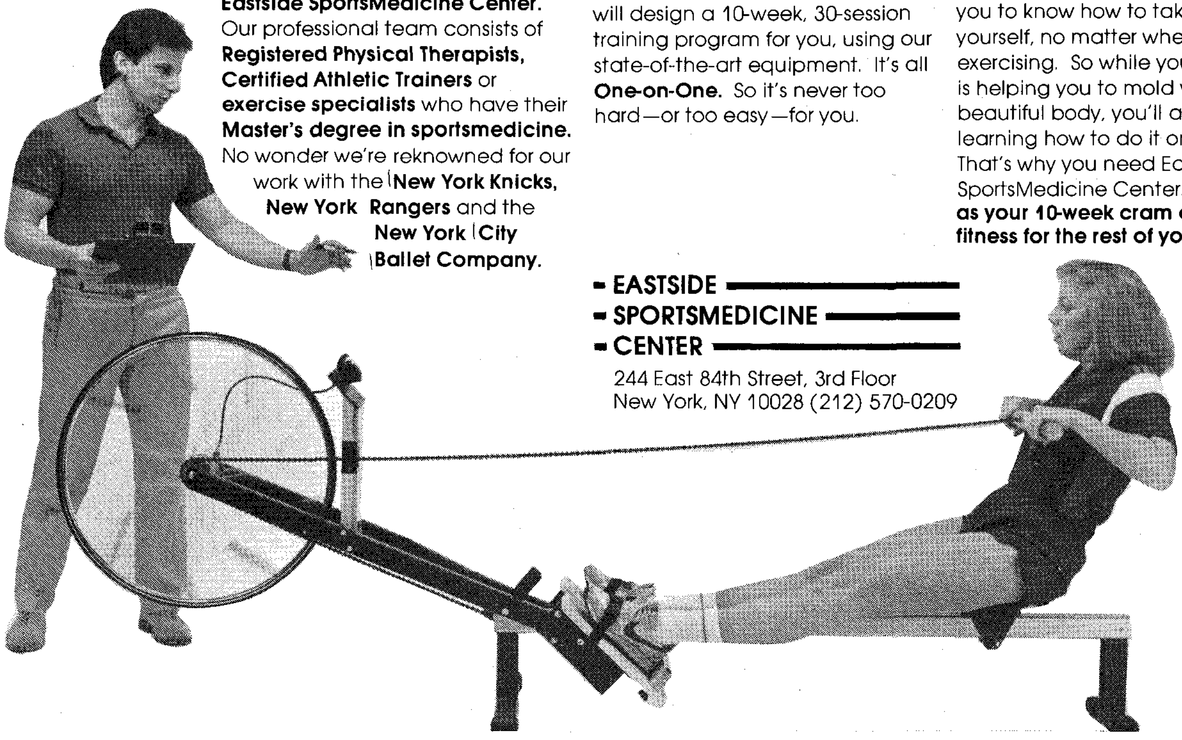
Hours: By appointment only. M-F 8 A.M.-6:30 P.M.; Sat. 8:30 A.M.-1 P.M. **Rates**: Private class $30; semi-private class $18. **Classes**: Personalized exercise programs to strengthen, condition, rehabilitate; specializing in posture, mastectomy; post-injury treatment for athletes and dancers. **Facilities**: Studio, light-resistance equipment; dressing rooms, showers, massage.

BODY DESIGN BY GILDA
65 West 70th Street
New York, NY 10023
799-8540

Hours: M, W 7 A.M.-10 P.M.; T, Th 7 A.M.-9 P.M.; Sat., Sun. 9 A.M.-7 P.M. **Rates**: Introductory class $10; 5 classes $48.75; 10 classes $95.50; 20 classes $165. Unlimited: one month $130. **Classes**: Aerobics, low-impact aerobics, stretch and tone. **Facilities**: Two studios; changing rooms, showers.

BJORKMAN & MARTIN STUDIO OF DANCE AND EXERCISE
134 West 72nd Street
New York, NY 10023
724-6688

Hours: M, W, F 6:50 A.M.-9 P.M.; T, Th 9 A.M.-9:30 P.M.; Sat., Sun. 9:30 A.M.-6:30 P.M. **Rates**: Single class $12; 10 classes $90; 20 classes $160. Other plans available. **Classes**: Low-impact aerobics, dance, exercise. **Facilities**: Studio, sprung floor; lockers, showers.



We know bodies best.

For building bodies, trimming bodies, and repairing bodies, you won't find a fitness staff in Manhattan that can match **Eastside SportsMedicine Center.** Our professional team consists of **Registered Physical Therapists, Certified Athletic Trainers** or **exercise specialists** who have their **Master's degree in sportsmedicine.** No wonder we're reknowned for our work with the **New York Knicks, New York Rangers** and the **New York City Ballet Company.**

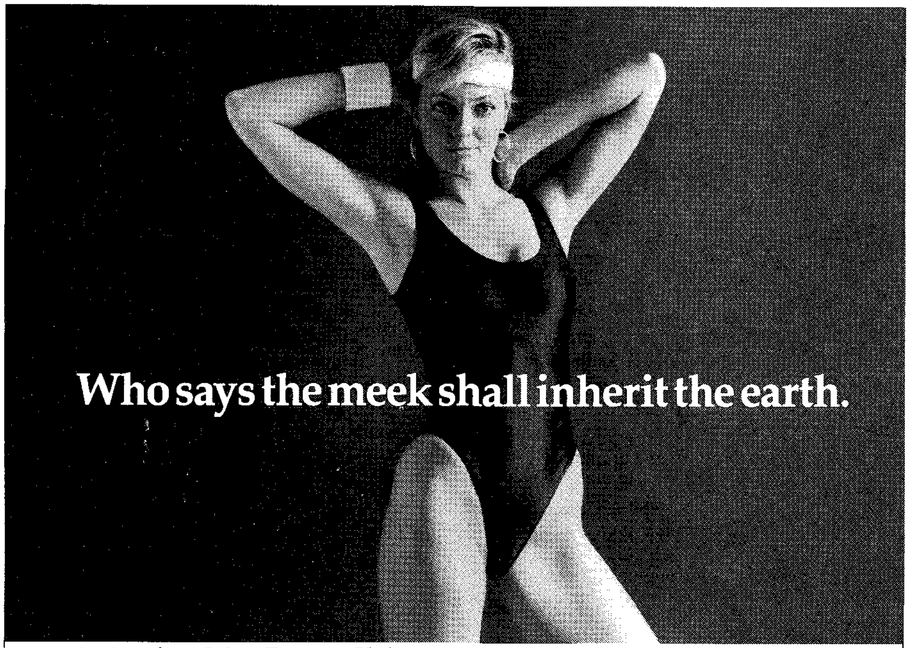
Our One-on-One works wonders

After the necessary M.D. clearance and our own comprehensive evaluation, our professional staff will design a 10-week, 30-session training program for you, using our state-of-the-art equipment. It's all **One-on-One.** So it's never too hard—or too easy—for you.

After 10 weeks, you won't need us any more.

We not only build you, we teach you. We believe that it's vital for you to know how to take care of yourself, no matter where you're exercising. So while your instructor is helping you to mold your beautiful body, you'll also be learning how to do it on your own. That's why you need Eastside SportsMedicine Center. **Think of us as your 10-week cram course in fitness for the rest of your life.**

EASTSIDE SPORTSMEDICINE CENTER
244 East 84th Street, 3rd Floor
New York, NY 10028 (212) 570-0209


Who says the meek shall inherit the earth.

At Aerobics West Fitness Club, we turn the meek into the sleek.
One-to-One Style Fitness Training. 36 sessions, $375.
One hour per session. Includes fitness consultation, assessment. Afterwards, earn a 3 month club membership *free.*

Group Exercise Classes. 24 sessions, $200. Tone-up. Firm-up. Plus *free* 3 month club membership. Pool. Weightroom. Whirlpool. Sauna. Steamroom. Both offers expire July 27th.

Aerobics West Fitness Club
As fate would have it, we're located in a temple.
131 West 86th Street. 787-3356.

We can't promise you wine, women and song. Only the right hairpiece.

Success, of course, begins with what's under the scalp. But it's also true that beautiful, sensual, tastefully styled hair turns on the lights of self-confidence.

Aderans is a complete professional hairstyling studio for men. With respect and in privacy, we would like to discuss our own Naturaline™ hairpieces. The look is so natural it appears as if the hair is actually growing out of the scalp.

Thus, the Naturaline™ process has been awarded an international patent.

If your present hairpiece needs repair or restyling, our service department, located on the premises, can usually facilitate your needs immediately.

We invite you to pursue your hairstyling dreams.

Please note that we have moved to a luxurious, new studio in Manhattan.

By appointment only. Tuesday - Saturday.

Aderans
(Formerly Aderans & Alfieri)

New York: 10 West 55th Street, New York, NY 10019 · (212) 758-5771
Los Angeles: 193 North Robertson, Beverly Hills, CA 90211 · (213) 855-1981

LIVING WELL FITNESS CENTER
170 West 72nd Street
New York, NY 10023
595-1772
See p. 22A.

THEA KOREK EXERCISE
2121 Broadway
New York, NY 10023
724-8889
Hours: M-F 7 A.M.-8:30 P.M.; Sat., Sun. 10:30 A.M.-6:30 P.M. **Rates**: Single class $9; 10 classes $75; 20 classes $140. Unlimited: one month $100; three months $280. **Classes**: Aerobics, non-impact aerobics. **Facilities**: Studio, sprung floors, mats; dressing rooms, showers; tanning; massage.

STEPS 74TH
2121 Broadway
New York, NY 10023
874-2410
Hours: M-F 8:30 A.M.-9:30 P.M.; Sat. 8:30 A.M.-6 P.M.; Sun. 10:30 A.M.-5:30 P.M. **Rates**: Exercise: single class $7.50; 10 classes $65. Dance: single class $7; 10 classes $55. **Classes**: Aerobics, non-impact aerobics, stretch and tone, calisthenics, gymnastic tumbling, ballet, jazz, tap, Haitian, Brazilian, salsa, Spanish, juggling. **Facilities**: Six studios; dressing rooms, showers.

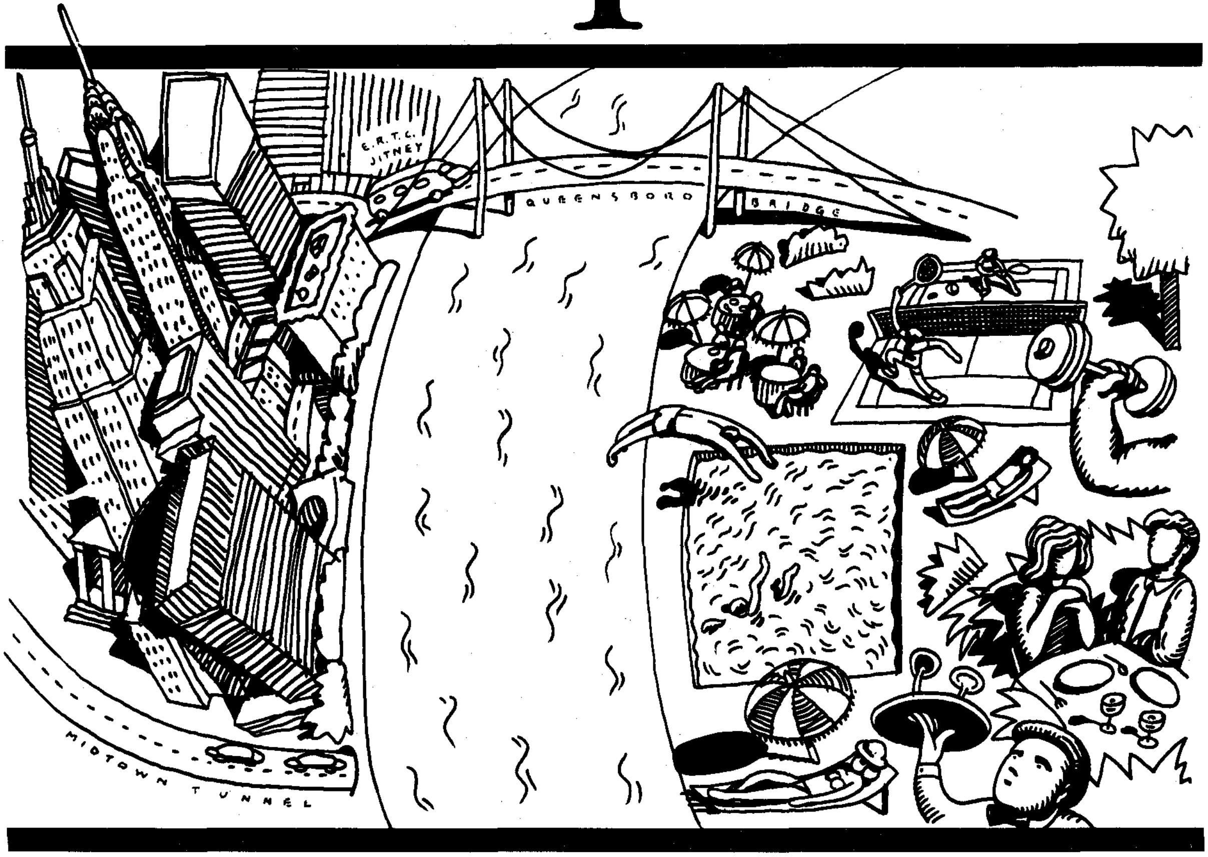
THE EXERCISE EXCHANGE
236 West 78th Street
New York, NY 10024
595-6475
Hours: M-F 7 A.M.-8:30 P.M.; Sat., Sun. 10 A.M.-5:30 P.M. **Rates**: Single class $7; 10 classes $55; 20 classes $100. **Classes**: Aerobics, exercise, stretch, relaxation. **Facilities**: Studio; dressing rooms.

GELABERT STUDIOS
255 West 86th Street
New York, NY 10024
874-7188
Hours: M-F 9:30 A.M.-9 P.M.; Sat. 10 A.M.-12:30 P.M. **Rates**: Exercise program: 8 weeks $57; 16 weeks $112; 32 weeks $221. Dance program: 5 weeks $35.20; 10 weeks $65.40; 20 weeks $115.80. Other rates available. **Classes**: Exercise (floor-work, stretching, cardiovascular), ballet, tap, jazz. **Facilities**: Two studios, dressing rooms, showers.

BALLET HISPANICO SCHOOL OF DANCE
167 West 89th Street
New York, NY 10024
362-6710
Hours: Call for information. **Rates**: Single class $5-$6; 5 classes $22.50-$27.50. **Classes**: Aerobics, Dunham Technique, Spanish. **Facilities**: Two studios, sprung floors, dressing rooms.

JAZZERCISE
5 Manhattan locations
362-4013 (evenings)
Hours, **Rates**: Call for information. **Classes**: Each class consists of warm-up routines, floor-work, cardiovascular exercise. ●

Queens hampton!



The East River Tennis Club
happily introduces our alternative to those long
weekend treks to and from those other Hamptons.
We call ours Queenshampton.

OCEANS OF OCEAN VS. OCEANS OF EVERYTHING ELSE

The other Hamptons have beautiful beaches along the Atlantic Ocean. Score one for them.

At the East River Tennis Club, we have a king-size pool *plus* twenty tennis courts, teaching staff and player matching system, sauna, and a private sundeck. And when the other Hamptons' tennis courts are covered with snow, our courts are covered with highly translucent bubbles—so you can keep on enjoying all the Club's facilities all year round.

THE S.U.N. VS. THE L.I.E.

To get to those other Hamptons, you can choose between spending 2½ hours on the train or an eternity in traffic.

Our oasis is located ten minutes from midtown via the tunnel or the 59th Street Bridge. Or take our private jitney, or a $4.50 cab ride.

What the above means is simple. You can have *their* squeezed-in weekends or *our* seven days of weekend. (Some members even come over during their lunch hour for a quick swim and a poolside lunch.)

SEE MANHATTAN IN A NEW LIGHT

Our new restaurant, Doubbles, provides casual clubhouse dining with a spectacular view of Manhattan's skyline. And in the Summer we feature barbeques and clambakes on our patio right on the riverbank.

A LIMITED OPPORTUNITY FOR UNLIMITED FUN

We're offering a special summer membership plan that lets you start enjoying the summer now.

Call 937-2381 for an appointment to see the East River Tennis Club, 44-02 Vernon Blvd., Long Island City.

East River Tennis Club

MEDICAL BREAKTHROUGH!

We Can Grow Hair.

You have probably read or seen on *ABC TV's 20/20 News Program* the exciting new strides being made by major medical research laboratories in the struggle against hair loss with *minoxidil.*

At the New York Hair Clinic, our highly qualified doctors and medical staff have worked closely with these laboratories and major universities to develop a safe formula with *minoxidil plus,* that really does grow hair.

Our formula has been clinically tested and contains FDA approved medication. The success rate for treatments has been remarkably high and surprisingly quick.

This exclusive program is available *only* at the New York Hair Clinic. So if you are one of the millions experiencing hair loss—even if you are now bald—call us to arrange for a personal appointment.

(212) 750-1398

NYHC
New York Hair Clinic
245 East 63rd Street, New York, NY 10021

RUN

Throughout the city, runners are in training for the Marathon. One sees them on every esplanade and in every park, mingled with the not-so-hardy who run simply to keep in shape. Courses available to New Yorkers range from bubble-enclosed, rooftop tracks to leisurely dirt paths winding around wooded knolls and through meadows of wildflowers. Interesting—and safe—outdoor routes can be found throughout the city. Remember to run against the traffic and avoid congested areas, where pollution is worst. It is always best to run with a partner or in a group, and to wear reflective or light clothing if running after dark.

Some fitness facilities have running clinics and clubs, and some have special deals entitling runners who are not members to use their locker rooms and showers. Call the clubs in the area in which you run for information. Some health clubs also have indoor tracks for use by members (see "Health Clubs").

The following is information on selected indoor tracks, outdoor tracks, and outdoor routes popular with runners.

INDOOR TRACKS

Carmine Recreation Center, Carmine Street and Seventh Avenue South.
32 laps to a mile.

East 54th Street Gym, 348 East 54th Street.
28 laps to a mile.

McBurney YMCA, 215 West 23rd Street.
20 laps to a mile.

Vanderbilt YMCA, 224 East 47th Street.
Runners use the gym's perimeter: 29 laps to a mile .

YWCA of New York City, 610 Lexington Avenue.
28 laps to a mile.

West Side YMCA, 5 West 63rd Street
23.6 laps to a mile.

92nd Street Y, 1395 Lexington Avenue.
32 laps to a mile.

OUTDOOR TRACKS

East River Park, at East 6th Street and FDR Drive.
440 yards.

Riverside Park, at West 74th Street and Riverside Drive.
220 yards.

OUTDOOR ROUTES

(Some mileages and routes courtesy of The Road Runner's Guide to New York City, *by Patti Hagan with Joe Cody, published by Times Books.)*

City Hall Park, 0.5 miles around. Weekends only.

Battery to Brooklyn Bridge to West Street,

5.47 miles. Begin at Chambers and West Streets. Go south on West Street to Battery Park; continue along the shore edge of the park past South Ferry; go north on South Street to Dover; left on Dover—it becomes Frankfort Street—to William Street; take stairs to the Brooklyn Bridge; go across the bridge to Brooklyn; at the bottom of the stairs at Cadman Plaza East turn around and take the bridge back to Manhattan; cut behind City Hall (it's on your left) and go west across Chambers Street until you're back at Chambers and West.

Brooklyn Bridge to Northern Tip of East River Park, 2.35 miles. From the Brooklyn Bridge, take South Street north to the entrance to East River Park at Jackson Street; continue along river promenade to northern end of the park at 13th Street.

Washington Square Park, 0.5 miles around.

Gramercy Park, 0.2 miles around.

Central Park:

6 miles. The Central Park Roadway (East Drive and West Drive) follows the inside perimeter of the park.

1.57 miles. The Reservoir: upper track.

1.66 miles. The Reservoir: lower track (bridle path).

1.72 miles. The southern loop: Tavern on the Green to West Drive, around West Drive to East Drive, west across the 72nd Street park road back to Tavern on the Green.

1.42 miles. The northern loop: Lasker Pool down East Drive, west around the Loch to West Drive, north on West Drive, east back to Lasker Pool.

4.06 miles. The middle loop: East Drive at 72nd Street, north past the Reservoir and North Meadow; cross west at around 104th Street (the Loch is on your right) to West Drive; south on West Drive past the Reservoir and the Lake; cross back east at around 72nd Street to starting point.

East River Drive, from the Heliport to the Triborough Bridge, 3.25 miles.

Riverside Park, 5.5 miles. 72nd Street to George Washington Bridge, on three levels: Riverside Drive, the Terrace (middle level), or riverside. According to *The Road Runner's Guide*, the secluded Terrace is the most dangerous. (To add 1.52 miles, continue from George Washington Bridge to the top of Fort Tryon Park at Payson Avenue.)

The Cloister, 0.7 miles around the Cloisters.

Inwood Hill Park, 2.62 miles along Shorakkopoch Trail.

Footbridge to Randall's Island, 6.25 miles. From FDR Drive and 103rd Street go across footbridge; south around Wards Island; north past the sewage treatment plant and the Fire Academy; around Randall's Island counterclockwise—north, then west, then under the Triborough Bridge, then south past Downing Stadium; back to the Fire Academy; and south the way you came, back to the footbridge. (The Randall's Island loop alone is 2.45 miles.)

Roosevelt Island, 3.6 miles around. ●

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Doral Inn Squash Club (squash only)
541 Lexington Ave. (at 50th St.) 838-2102

Fifth Avenue Racquet Club (private)
404 Fifth Ave. (at 37th St.) 594-3120

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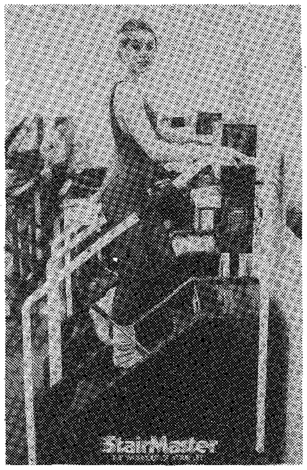
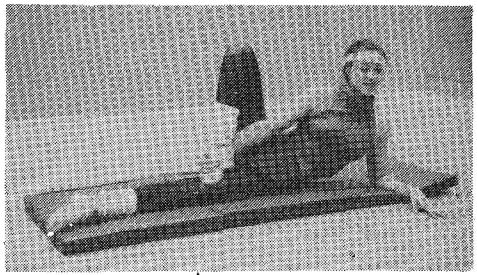




A NEW YORK WALK

HISTORIC *Ladies'* MILE

By GERARD R. WOLFE

The late Senator Jacob K. Javits once described his beloved metropolis as "a city of surprises and adventures, best seen on foot, where one can not only see, but feel and hear the multitudes."

One hundred years ago, the finely dressed multitudes gathered on Ladies' Mile, which was the heart of New York's shopping and entertainment district. Ladies' Mile extended along two major thoroughfares: Broadway from 8th to 23rd Streets, and Sixth Avenue from 14th to 23rd Streets, with 23rd Street connecting the two as the northern boundary, and a strip across 14th Street from Sixth Avenue to Union Square. Here, in the gaslight era, the department store was born.

Here, too, many leading merchants of the time—Benjamin Altman, Aaron Arnold and James Mansell Constable, Paul J. Bonwit and Edmund D. Teller, Samuel Lord and George Washington Taylor, William and John Sloane, four Stern Brothers (plus three sisters), and others—expanded and diversified their dry-goods stores into retail giants that permanently altered the buying patterns of people everywhere.

Today, a movement spearheaded by The Drive to Protect the Ladies' Mile District, a coalition of citizens and preservationists, is working to persuade the New York City Landmarks Preservation Commission to designate the entire area as a Historic District.

Although the great department stores and theaters made their exodus from Ladies' Mile, their imposing buildings still stand. The district has preserved surprising vestiges of its past glamour. Walking through it, one becomes reacquainted with the city's historical and architectural heritage.

A walk up this strip begins at 56 West 14th Street, just east of Sixth Avenue. Above the first floor, on a panel that extends the width of the narrow building, is the name *MACY'S* and the store's star logo. After failing elsewhere, Rowland Hussey Macy opened his first shop in New York around the corner in 1858; then purchased a row of nondescript buildings on this street. By the time of his death in 1877, Macy's had become one of the largest retail stores in the country.

Turn north on Sixth Avenue, and walk up to 18th Street. On the northwest corner, and filling the entire block, is the brooding cast-iron hulk of a building erected in 1877 that housed the first *B. Altman & Company*. Called "The Palace of Trade," it was the trendsetter in women's fashions, specializing in silks, satins, and velvets. Benjamin Altman's red delivery wagons, with natty drivers and matched teams, were seen daily in the city's wealthier neighborhoods.

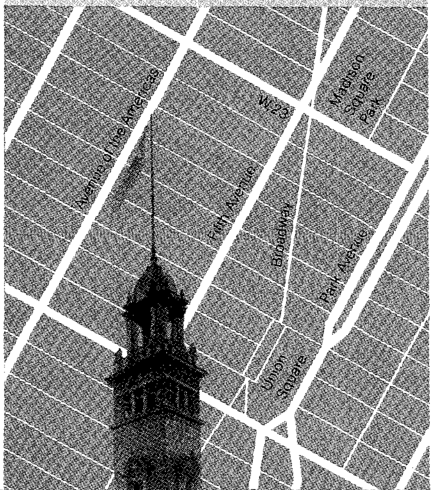
Across the avenue was *Siegel-Cooper*. Its six-story, bright-yellow structure, topped by a tower, was designed in the American Beaux-Arts style of the 1893 World's Fair Columbian Exposition. Completed in less than a year, the world's largest department store opened in 1896 to a crowd of 150,000.

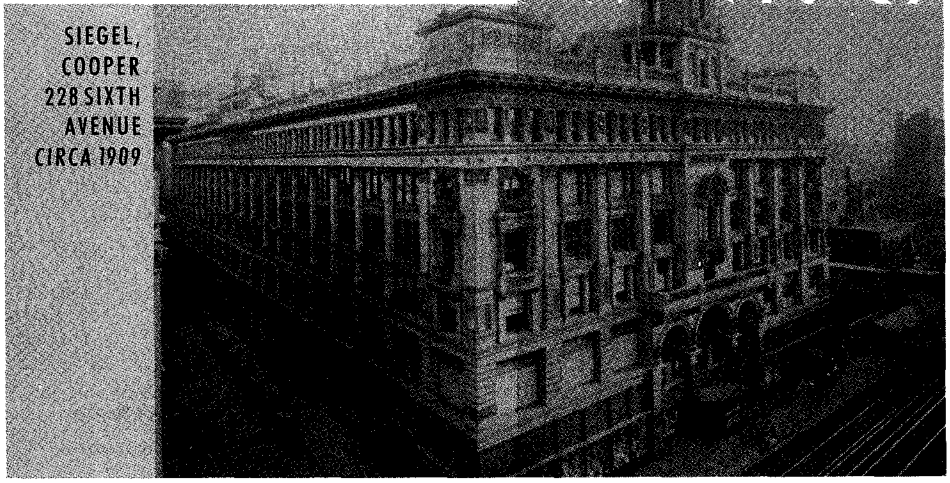
Its motto, "The big store—a city in itself," was appropriate. The store housed a telegraph and long-distance telephone office, a foreign-exchange bureau, a stock-brokerage desk, and even a dentist's office. Henry Siegel was the first to offer free samples of food to woo his customers. In the sheet-music department, every salesperson was required to sing or play on the piano all the latest hits. The building boasted an air-cooling system, in which huge fans circulated air over caked ice.

But the major attraction of the store was the fountain in the center of the main floor, where jets of water cascaded into a 70-foot marble basin. "Meet Me at the Fountain" was not only the store's slogan, but a byword for New Yorkers for decades.

Between 19th and 20th Streets on the west side was *Simpson Crawford & Simpson*, a store that catered exclusively to the "carriage trade." Price tags were considered déclassé here; the customers never asked anyway.

On the northeast corner of 20th Street is the former *Church of the Holy Communion*, designed in 1846 by Trinity Church architect Richard Upjohn, and now a disco. Across the avenue is the cast-iron building that was once the *Hugh O'Neill Store*. It was erected in 1875 and catered to working people. With his con-

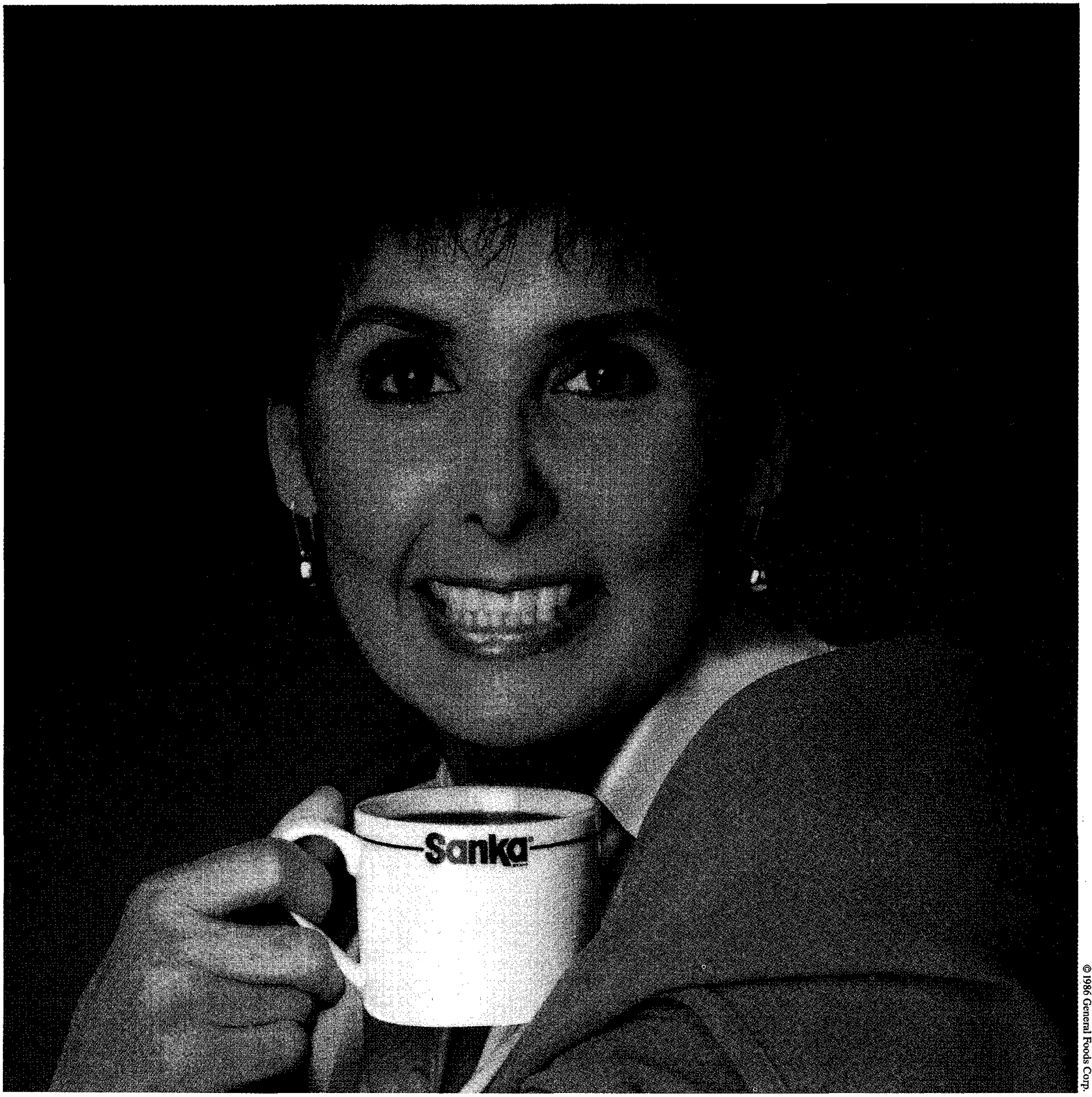



SIEGEL, COOPER 228 SIXTH AVENUE CIRCA 1909

THE BETTMANN ARCHIVE

Gerard R. Wolfe is the author of New York: A Guide to the Metropolis, Walking Tours of Architecture and History.

LENA: ON STAYING IN SHAPE AND STAYING SEXY.



© 1986 General Foods Corp.

You know what question I'm asked the most? It's "Lena, how do you do it?" (By which I assume they mean I don't look too bad for a lady with grown-up grandchildren.)

Anyway, my answer is part of it's luck, part of it's work, and part's just plain common sense.

The luck part is having good genes and good health.

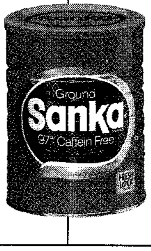
The work part is exercise. What I mostly do is a kind of modified aerobics routine. But even if all you do is walk, do it.

The common sense comes in when you get to what you eat. I find that the older I get, the less food I really seem to need—but you'd better believe that what I do eat is good and healthy.

I'll tell you one thing I love, though, and that's my coffee. I drink a lot of the stuff, from practically the minute I get up in the morning to right before I go to bed at night. So I don't see caffein making much sense for me.

What makes sense is my Sanka®. I've been drinking it for a lot of years now. It's smooth, it's satisfying—a real cup of coffee. And I can have as much as I want whenever I want it. And I like that.

The way I see it, you don't have to deprive yourself—just take care of yourself. Because when you're in good shape, feeling real good about yourself, then you are sexy. Trust me.



GENERAL FOODS

stant undercutting of competitors and frequent sales, founder O'Neill earned the sobriquet of "The Fighting Irishman of Sixth Avenue." An aggressive, extravagant, and colorful salesman, O'Neill could not, however, keep up with merchandising trends, and shortly after the turn of the century, his ornate establishment was merged with its neighbor to the north, the *Adams Dry Goods Company* (ADG).

ADG's quality merchandise and the architecture of its building reflected the tastes of the time. However, it was one of the shortest-lived stores on this strip. The building was completed in 1900. Fifteen years later, the store closed.

Detour west on 21st Street, behind O'Neill's, to the *Third Cemetery of the Spanish and Portuguese Synagogue*. This is the northernmost of the three early cemeteries of the first Jewish congregation in America.

Back on the avenue, the block-long building between 22nd and 23rd Streets on the left is the former *Ehrich Brothers Store*. Among its trainees was Nathan Ohrbach, who in 1923 opened his own, more successful establishment on 14th Street and Broadway, where May's is today.

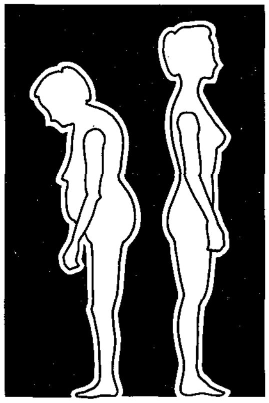
Until 1975, a *James W. McCreery* store stood on the southeast corner of 23rd Street. Prior to 1883, this site was occupied by what was possibly the most famous theater in New York, the *Edwin Booth*, owned and managed by Booth, the actor and brother of John Wilkes.

Turn right on 23rd Street, and in the middle of the block stands the former *Stern Brothers Store*, its cast-iron facade recently restored as part of a refurbishment of the building for commercial use. The children of poor immigrants, the seven Stern siblings (three of them women) opened Stern Brothers (sic) in 1878. Until the advent of Siegel-Cooper, this was the largest store of its kind in New York. Elegant carriages double-parked in front of it, and its grand entrance was flanked by doormen in top hats.

At the triangle formed by the junction of Fifth Avenue and Broadway is the *Flatiron Building*, designed by Chicago architect Daniel H. Burham. When it was completed in 1902, its unconventional shape and 22-story height stunned even blasé New Yorkers. Despite the building's steel framework, visitors shunned the rooftop observatory, afraid that a sudden gust of wind would topple the entire structure. That never happened, and, with its Italian Renaissance details, it has been an inspiration to artists and photographers throughout the years. It was one of the city's first designated landmarks.

Turn south on Fifth Avenue, where an array of late-nineteenth-century commercial buildings still maintains an aura of elegance. The former *Charles Scribner's Sons* store at 153 Fifth Avenue is now a landmark. Across the avenue, 148-150 Fifth Avenue combines Queen Anne and Romanesque Revival styles.

YOU HAVE A CHOICE



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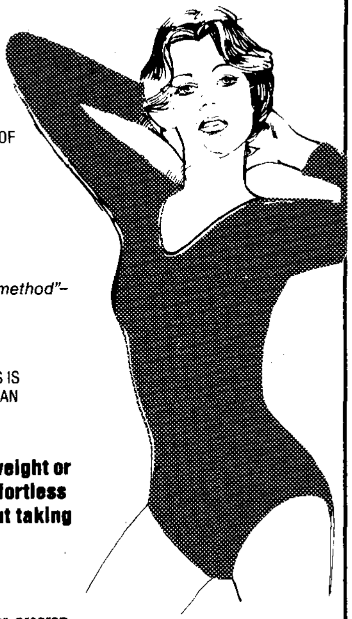

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This was the headquarters of the Methodist Book Concern, one of the many religious publishers that were located along "Paternoster Row."

At 20th Street, the short block east to Broadway leads to two Stanford White buildings, the florid *Warren Building* (1890) on the northwest corner of Broadway, and the much-remodeled *Goelet Building* (1886) on the southeast.

On the west side of Broadway across 20th Street is the landmark *Lord & Taylor* store. A five-story, iron-front extravaganza, it opened in 1872. Equipped with a steam elevator and other "modern" amenities, the store was an instant success, and came to epitomize the fashionable aspects of Ladies' Mile. Designed in French Second Empire style, the building has a mansard roof and picturesque tower. New York's oldest department store still in operation, Lord & Taylor's had three locations before this and moved uptown to its present site in 1914.

Just south, at the northwest corner of 19th Street, is the dark-red, Queen Anne–style "château" (1883) that housed the *Gorham Manufacturing Company*. During this time, Gorham earned its reputation primarily from ecclesiastical silver adornments.

Directly across the street to the south was *Arnold Constable*, which for 150 years was Lord & Taylor's principal competitor. Also designed in French Second Empire style, but built of masonry, the building extends all the way to Fifth Avenue and is still in excellent condition. The store opened the same year as its competitor and emphasized quality fabrics, carpets, and upholstery materials. The selection of dry goods, ranging from children's wear to widow's weeds, led to the quip "Arnold Constable provides elegant clothing, from cradleside to graveside." It, too, moved uptown in 1914, then closed its doors forever in 1975.

Directly across Broadway is the building that once housed *W. & J. Sloane*, a carpeting and "floor-cloth" store that served, among others, the Waldorf-Astoria and Czar Nicholas II. After migrating from Scotland in the early nineteenth century, William and John, both weavers, established this firm. John Jr. moved the company uptown in 1881 and it was there that it achieved its reputation for top-notch carpeting and expanded into the home-decorating field. The present owner of this red-brick building is also a carpet dealer and attempts to preserve the original ambience.

A trek through the Ladies' Mile provides a glimpse into New York's past—but it is only one of many such opportunities to acquaint oneself with the architectural delights and remnants of New York's history. *Talk-A-Walk Guide* (Sound Publishers, 30 Waterside Plaza, New York, NY 10010) is a series of walking tours on cassettes. Available are tours of Lower Manhattan, the South Street area, and the Brooklyn Bridge, among others. For more information on landmarks, contact the New York City Landmarks Preservation Commission (20 Vesey Street), which sells a pocket directory. *The City Observed: New York* (Paul Goldberger, Vintage Books) is a guide to the architecture of Manhattan and Roosevelt Island. For other walks and a more comprehensive tour of Ladies' Mile, see the author's *New York: A Comprehensive Guide to the Metropolis, Walking Tours of Architecture and History* (McGraw-Hill). ●

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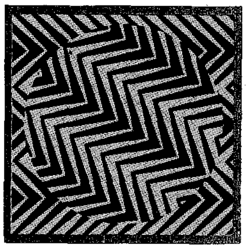


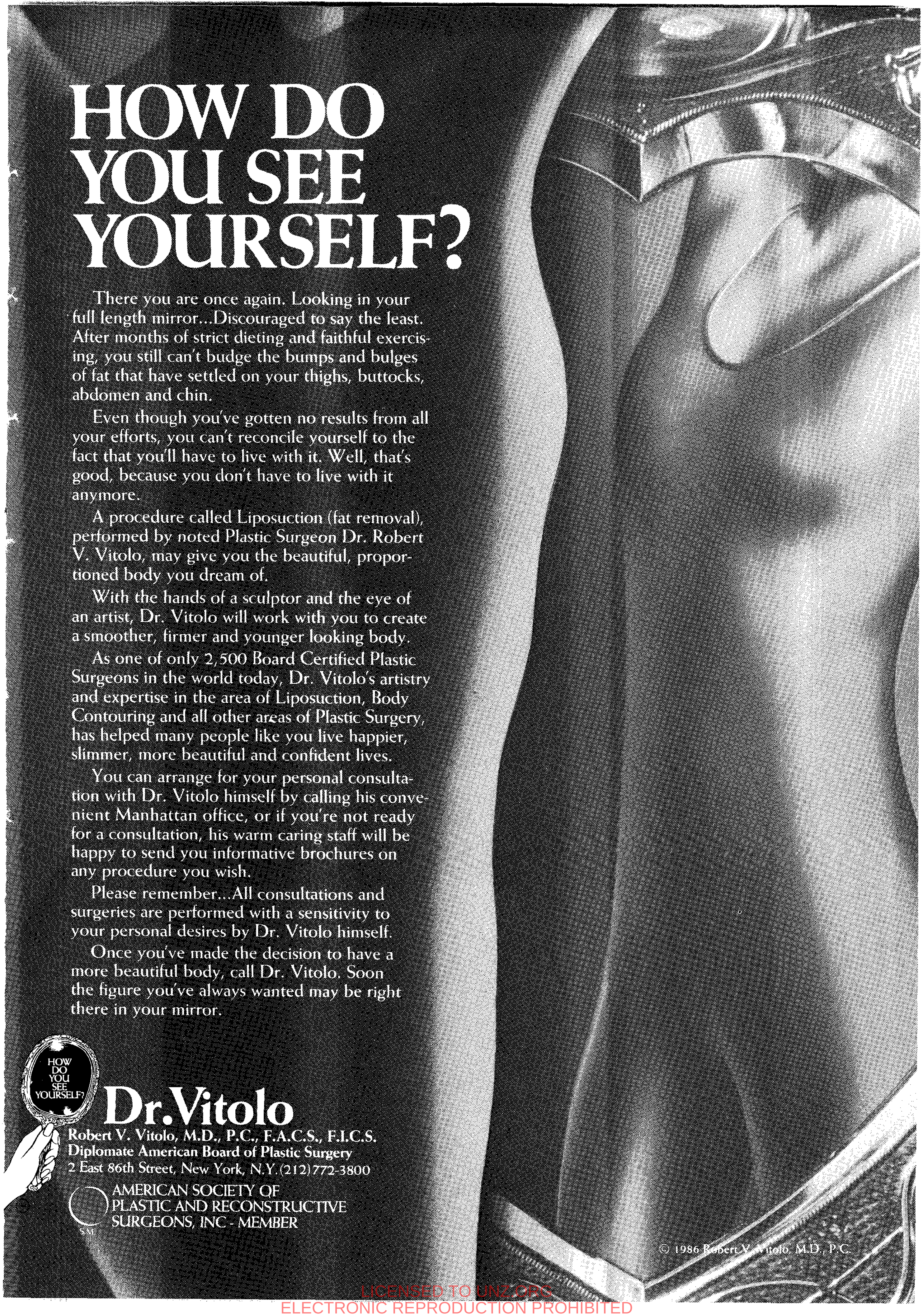
FINDING THE RIGHT SHOE FOR YOUR SPORT

By DR. BARRY BLOCK

In the following table shoes are listed in alphabetical order. Some will not be available in the New York area until mid-June or July. If your sport isn't mentioned, check the category in which the motions most closely resemble those of your activity.

SPORT AND REQUIREMENTS	BRAND AND MODEL	SIZES AVAILABLE*	PRICE
AEROBICS, MEN			
Shock-absorbing sole	ADIDAS, PRO T/F	(6-14)	$ 55
Ankle support	AVIA 485	(5-14)	$ 55
	REEBOK WORKOUT MID-CUT	(6½-15)	$ 55
AEROBICS, WOMEN			
Shock-absorbing sole	AVIA 460	(4-11)	$ 47
Comfortable fit	LOTTO PRONATA	(5-10)	$ 50
Stability	LOTTO TREVISA	(5-10)	$ 42
	NIKE AIR CONTROLLER	(5-10)	$ 50
	REEBOK CHARISMA	(4-10)	$ 46
	SAUCONY LIMELIGHT	(5-10)	$ 45
BASKETBALL			
Ankle support	ADIDAS CONDUCTOR	M(5-16)	$ 75
Leather upper	CONVERSE MAVERICK	M(6½-17)	$100
	NEW BALANCE PRIDE 999	M(5-16)	$100
	NIKE AIR FORCE AIR	M(6-18)	$ 75
	TIGER PRO GOLD HI	M(7-15)	$100
BICYCLING			
Wide forefoot	ADIDAS EDDY MERCKX	M(6-13)	$ 50
	CDSIDI SPORT TITANIUM	M(5-12)	$ 70
	MARRESI 750	M(5-12)	$ 70
	PUMA SEAN KELLY	M(3½-12)	$ 75
BOWLING			
Consistent slide	DEXTER RUMFORD	M(7-13)	$ 48
Leather upper	HYDE	M(7-13)	$ 66
Steel shank		W(4-11)	$ 70
	LIND CUSTOM	(custom)	$110
	LIND CLASSIC	M(6-15)	$ 70
		W(4-11)	$ 70
GOLF			
Stability	DEXTER ST. ANDREWS	M(6-14)	$ 72
Moisture resistance	ETONIC LITE 7387	M(7-12)	$ 73
Light weight	FOOT-JOY 51409	M(5-15)	$127
		W(4-10)	$110
	NIKE SUNNINGDALE	M(6-13)	$ 60
		W(5-10)	$ 55
RACQUETBALL/SQUASH			
Gum-rubber bottom	ASAHI PARAGON MX-1	M(7-14)	$ 50
Light weight	ASAHI LADY PARAGON LX-1	W(4½-11)	$ 50
	FOOT-JOY PRO	M(7-14)	$ 41
	COURT TUFFS	W(5-11)	$ 41
	NIKE KILLSHOT ¾	M(6-13)	$ 40
RUNNING, HIGH-TECH			
Computer sophistication	ADIDAS MICROPACER	M(6-13)	$120
	PUMA COMPUTER SHOE	M(6-13)	$200
RUNNING, MEN, TRAINING			
Shock-absorbing sole	BROOKS NEXUS	(6-13)	$ 80
Rearfoot control	NEW BALANCE 995	(6-14)	$100
Lateral stability	NIKE EPIC	(5-15)	$100
	REEBOK LX 8500	(6½-13)	$ 85
	SAUCONY SHADOW	(7-14)	$ 60
	TIGER EPIRUS	(6-13)	$ 80

(Continued on page 36A)



HOW DO YOU SEE YOURSELF?

There you are once again. Looking in your full length mirror…Discouraged to say the least. After months of strict dieting and faithful exercising, you still can't budge the bumps and bulges of fat that have settled on your thighs, buttocks, abdomen and chin.

Even though you've gotten no results from all your efforts, you can't reconcile yourself to the fact that you'll have to live with it. Well, that's good, because you don't have to live with it anymore.

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You can arrange for your personal consultation with Dr. Vitolo himself by calling his convenient Manhattan office, or if you're not ready for a consultation, his warm caring staff will be happy to send you informative brochures on any procedure you wish.

Please remember…All consultations and surgeries are performed with a sensitivity to your personal desires by Dr. Vitolo himself.

Once you've made the decision to have a more beautiful body, call Dr. Vitolo. Soon the figure you've always wanted may be right there in your mirror.

Dr.Vitolo

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SPORT AND REQUIREMENTS	BRAND AND MODEL	SIZES AVAILABLE*	PRICE
RUNNING, TRAINING			
Shock-absorbing midsole	BROOKS NEXUS	(4-11)	$ 80
Rearfoot control	NEW BALANCE 520	(5-12)	$ 60
Lateral stability	REEBOK LX 8500	(5-10)	$ 85
	SAUCONY LADY SHADOW	(5-10)	$ 60
RUNNING, RACING			
Decreased weight	BROOKS CONQUEST	M(5-13)	$ 50
Lateral stability	NIKE SOCK RACER	M(3-12)	$ 50
Shock-absorbing sole	NIKE AIR EDGE	M(3-13)	$ 60
	REEBOK PARIS	M(6½-13)	$ 58
	TIGER JAYHAWK XR	M(6-13)	$ 55
SOCCER			
Glove leather	ADIDAS STRATOS SL	M(6-12)	$ 75
Studded sole	NIKE AIR STRIKE D	M(4-13)	$ 80
Molded shoe	PATRICK AZTECA	M(5½-12)	$100
	PUMA STEP STAR	M(3½-12)	$110
TENNIS, MEN			
Stitched insole	ADIDAS LENDL SUPREME	(6-13)	$100
Leather upper	AVIA 750	(5-14)	$ 50
Lateral mobility	ETONIC FORECOURT LX	(6-13)	$ 45
	NEW BALANCE CT 900	(6-14)	$ 90
	REEBOK ACT 600	(6½-15)	$ 60
	SAUCONY ULTIMATE	(8-13)	$ 60
TENNIS, WOMEN			
Stitched insole	AVIA 750W	(4-11)	$ 47
Lateral mobility	CONVERSE EVERT CALYPSO	(4-10)	$ 47
	FOOT-JOY 500	(5-11)	$ 60
	NEW BALANCE WCT 566	(4-10)	$ 50
	REEBOK ACT 600	(5-10)	$ 57
	SAUCONY ULTIMATE	(5-10)	$ 60
VOLLEYBALL			
Shock-absorbing sole	AVIA 280/	M(5-14)	$ 36
	280W	W(4-11)	$ 36
	PUMA SLAMMA	M(5-13)	$ 33
		W(4-10)	$ 33
	TIGER PACIFIC HI-TOP	M(5-13)	$ 44
WALKING			
Support	DANNER JAGUAR	M(6-14)	$ 85
Shock-absorbing sole	DANCATS/Gore-tex	W(5-12)	$ 85
Adequate heel height	DEXTER DOWNTOWN	M(6½-14)	$ 69
		W(7-14)	$ 69
	CHEROKEE ROCKER	W(5-12)	$ 52
	KANGAROOS WALK I	M(6½-14)	$ 65
		W(5-11)	$ 65
	ROCKPORT PROWALKERS	M(7½-13)	$ 85
		W(6½-9)	$ 85
YACHTING/BOATING			
Grip on wet surface	HARKEN H-2000	M(4-13)	$ 64
Waterproof or fast-drying	SEATRACS SEA SPORT	M(7-13)	$ 39
Ability to float	SPERRY TOPSIDER TS-50	M(7-13)	$ 70

*Some shoes have width sizing available. Check with your local athletic-footwear store.

Before the 1970s, Keds—those inexpensive, socially unacceptable (you could get sent home from school for wearing them), hip canvas sneakers that were inadequate for any sport other than lounging in malt shops—were practically the only sneakers one could find.

Then came the fitness craze. Spurred on by such events as Frank Shorter's dramatic marathon win at the Munich Summer Olympics, the rise to stardom of tennis players such as Chris Evert Lloyd and Jimmy Connors, and the New York transit strike, New Yorkers took to the streets, tracks, and courts. Leisure time became sports time, athletes' names were emblazoned on the backs and sides of tennis shoes, and America began its search for the "hottest," the most specialized athletic footwear.

Price was no obstacle. People became accustomed to paying forty or fifty dollars—or more—for high-priced derivatives of the lowly sneaker. European and American companies that were once known only to sports professionals—Adidas, Nike, Puma, New Balance, and others—became household words.

Vying for the substantial market (between 1981 and 1986, Reebok alone increased its sales from $1.3 million to $307 million), these companies continue to improve their products. Although sports shoes have taken their place in the pantheon of fashion, it's not just style that dictates their design. Podiatrists, exercise physiologists, and other health professionals and scientists have gotten into the act—and not only created shoes for almost every sport but also for every athlete. If one's feet tend to turn in or out while running, for instance, one can buy a shoe that offsets this. Runners in training, or those attempting to lose weight, can find shoes that plug into a computer that determines distance, pace, and calories burned. Today, one can be almost certain that a shoe has been designed especially for his or her need—whatever it is.

Weekend athletes, and those just beginning, often ask whether or not they can use one pair of shoes for many different sports. The answer is a qualified "no." Ideally, a shoe should be constructed for the type of activity for which it will be used. Each sport has its own inherent motions and playing surfaces. Running and jogging involve linear motion, racquet sports lateral movement. Basketball and soccer combine both.

Dr. Barry Block, a Manhattan podiatrist, is the author of Foot Talk.

While it is technically possible to play any sport in a variety of shoes, one risks poor performance and injury. Better bowling shoes often have a different sole for each foot: Right-handed people have a rubber sole on the right shoe and a leather one on the left. The soles are reversed for southpaws. Golfers need cleats to stabilize their stance during the swing. Regardless of the sport, look for a solid foot-support system, forefoot flexibility, and adequate shock absorption.

Support is provided by a stiff heel counter (that part of the shoe that surrounds the heel). If it collapses easily, find another model. A foam "arch support" glued into the inner aspect affords minor support. Better shoes have an inlay sole that gives superior support and can be easily removed and replaced with orthotics. Orthotics, customized insoles, are designed to correct structural and gait abnormalities that may cause arch pain, heel spurs, shin splints, stress fractures, bunions, and other preventable conditions.

The sole should have enough give that the foot can bend. One should be able to

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IN MAINE, IF IT'S SUMMER, I CLIMB MOUNTAINS AND WATCH THE SEA AND BIRDS, THE SUNSET. THAT REVIVES ME. IF IT'S WINTER, I SIT BY THE FIRE AND READ A BOOK, POSSIBLY POETRY, AND SIP A CUP OF HOT WATER WITH LEMON. I BELIEVE IN BREATHING EXERCISES, BREATHING IN DEEPLY, THEN LETTING THE AIR OUT SLOWLY AND GENTLY—EITHER LYING IN BED OR ON THE FLOOR, OR STANDING UP. AT NIGHT, I BLOW UP BALLOONS, TEN OR FIFTEEN OF THEM. NO, I DON'T HAVE A HUGE, PARTY-SUPPLY STORE OF BALLOONS. IT'S THE SAME TIRED OLD BALLOON, WHICH I USE OVER AND OVER AGAIN. I ALSO WRITE (MY FOURTH BOOK, *THE LAST BLOSSOM ON THE PLUM TREE*, RANDOM HOUSE, WILL BE OUT IN JUNE. A COMIC NOVEL, SET IN 1928). I'M IN FEAR AND TREMBLING THAT IT WILL BE A ROARING FLOP. THINKING ABOUT IT MAKES ME NERVOUS—SO PERHAPS I'D BETTER GO AND BLOW UP A BALLOON!

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HARRY H. LIPSIG

HOW DO YOU STAY IN SHAPE?

I KEEP TRIM AT 84 BY STRIDING THROUGH OUR VAST OFFICE TO THE DESKS OF MY PERSONAL SECRETARIES, MY PARTNERS, AND OTHERS, AVOIDING THE TIME LOSS OF AWAITING THEIR RESPONSES TO MY BUZZER. AND BY OCCASIONAL NIGHT ROLLER SKATING, ALSO PRACTICING TAE KWON DO.

bend the front of it with three fingers.

Shock absorption is determined by the hardness, softness, and resiliency of the midsole and sole. The heavier a person is, the more shock absorption he or she will probably need. Unfortunately, it is difficult for a consumer to assess the degree of shock absorption in a shoe. Look for ethylene-vinyl acetate (EVA), polyurethane, or both. Among the innovations in this area are Nike's Air-Soles, which have channels of gas sealed in the midsole.

"My friend swears by these" is not reason enough to select a shoe. Although it may work well for identical twins, chances are it will work for very few other people. Arch height, width, and the general shape of the foot determines fit. The closer one's foot is to the last (a model of a foot) used by the manufacturer, the better the fit.

From aerobics to yachting, each sport has available its own near perfect shoe (or shoes). Custom-made footwear is an option for people with special needs, and some shoes already on the market can be customized to one's size. It is sometimes difficult for an athlete to evaluate certain aspects of a shoe (such as shock absorption) that may be important for his or her activities. In this case, check with a salesperson—or, if the problem is a major one, a doctor who specializes in foot care. ●

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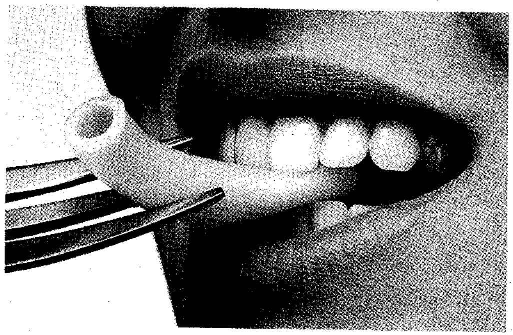

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(continued from page 79)

of taking it on court. That was a big step for me."

The beeper has a range of approximately 50 miles; some analysts have returned from vacations with it sounding off in their pockets as they land at Kennedy airport.

Beeper range can be a critical issue, as Kevin discovered last year when he tried to take a long weekend for a college reunion. He left on a Friday morning, because his school was a seven-hour drive away. When he arrived on campus at the end of the day, a sheaf of phone messages awaited him.

"Somehow they'd figured out who my friends were and where they lived. I still don't know how they did it. They tracked me down like bloodhounds. If only they'd got me sooner on the beeper. That was the moral of the tale—I shouldn't have gone *beyond beeper range.* I had to turn right around and make the seven-hour drive back to New York. Oh, it was awful."

The rumor now going around the analyst pool is that someday horror stories like Kevin's may be a thing of the past: An even *better* beeper will be produced, one with worldwide range. And people like Janet think it's a swell idea.

"I get so bored when I'm on vacation, I call in all the time anyway," she says. "The great thing about these babies is, you never have to worry that they need you and can't get you." Janet believes that the beeper shall set you free.

"Some people are so negative about this job," she says, shaking her head, mystified. "My feeling is, if they can't hack it, this way is out"—she jerks her thumb toward the door.

Successful analysts often view themselves as the Chosen. When the cigar-chomping young man is asked if he ever envies friends with social lives more normal than his, he looks amused. "If you were on a high-dive platform," he says, "would you be jealous of all the little people 30 feet below?"

STEPHEN LOVED THE FEELING OF being on a high-dive platform—but he didn't believe the benefits outweighed the pain. And so, after only a year as an analyst, he took a job in venture capital.

A slight young man with meticulously parted hair and a rosy, angelic face, Stephen is eager to explain that he didn't leave for some "wimpy" reason like the urge to spend more time by himself or with loved ones. He didn't mind the hours at all; in fact, he relished them.

"All the war stories I heard were appealing," he says. "Even the beepers. They gave you a sense of having a mission. Doctors have beepers for emergencies, and so do you. Being an analyst in-

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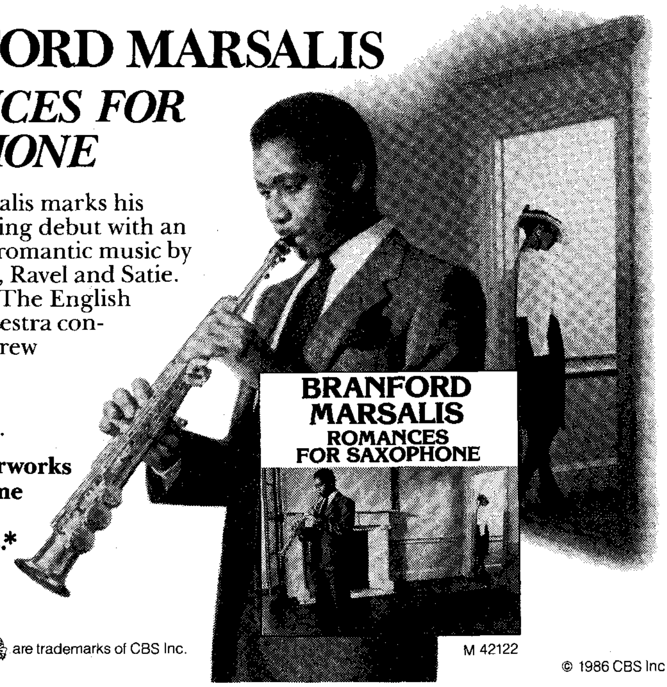

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volves the same kind of dedication as enlisting in the Peace Corps."

After a thoughtful pause, he adds, "Though the focus is, of course, somewhat different."

Stephen saw the sun rise in the course of his first 24 hours as an analyst. And he loved every minute of it. "The only thing that's ever bothered me about being tired is that I'm not working as well as I might be," he says. "It's not as though I wanted an extra five minutes to *myself.*"

When ratings time came around, Stephen was heralded as one of the top analysts. And shortly afterward, he quit. The reason was quite simple: He didn't think the money was good enough.

"It was a bad business decision to put in that kind of time without better returns," he says. "You pay enormous dues to become partner. And you're not paid enough, either in real or psychic dollars, for what you give up."

Today, some of Stephen's former colleagues are associates, making as much as 150,000 real dollars a year.

"That's not exactly awesome," Stephen says. "Don't get me wrong—investment banking is a great starting point. But they sure haven't found nirvana. And I'm not some nut talking about growing bean sprouts on a commune. All I'm saying is, I can play their game and play it better. Which is very threatening to them. The last thing you want to be told when you're racing at 100 miles an hour is that you took the wrong turn."

THE POSSIBILITY THAT ANALYSTS may have taken the wrong turn has been voiced by others. One of the givens of being an analyst used to be a ticket to the Stanford or Harvard M.B.A. program—an important ticket, since for the most part, analysts did not have the option of staying on at their firm at the end of their two-year stint. Today, the ticket isn't what it used to be.

At Stanford, approximately 15 percent of each class of 318 is made up of former analysts. About 750 analysts applied for those 48 places last year.

"These people have been led to believe that this is the proper way to get into a top business school," says Wayne Forester, acting director of admissions at Stanford. "But I have room for only so many analysts. I want diversity—and you tend to see the same sort of people coming out of all the analyst programs. I also have to factor in that it's no longer such a big deal to get one of these jobs."

John Lynch, dean of admissions at Harvard business school, estimates that he has space for only about 100 analysts a year. About five times as many apply. And he is skeptical about the kind of work experience some analysts have had:

"A lot of them are strapped to a PC for two years. That just isn't the management experience we're looking for."

Others question the sort of person who would choose to be an analyst today. "In a way, it's a mark of less originality," says one former analyst. "Bright kids who don't know what to do become analysts. And if they decide they *don't* want to stay in finance, they may have wasted two rather miserable years. All they learn is how to stay up all night, crunch numbers, and put books together."

"We used to make a real investment in these guys, with the hope that some of them might stay on as associates," says Ray Minella of Merrill Lynch. "But that isn't true anymore. You use what they can give you and then they're gone."

Minella, though, still believes it is the best job for a college graduate interested in finance. "We're not sacrificing the youth of our nation on the pyre of investment banking," he says. "We're giving these kids the chance to experience an industry that is central to the functioning of our capitalist system."

Bill Maloney of Kidder, Peabody is less sanguine. "Frankly, I'm concerned," he says. "The industry has set a pace that is calculated to burn out a lot of very good people at a very young age."

"Everyone in investment banking mortgages their youth to some extent," says Minella. "It's what the business costs. Nothing's free."

KEVIN, THE ANTI-BEEPER ANALYST, knows what the business costs, and his feelings about that price are mixed. He is one of the top analysts in his program, yet a year ago, he was very close to quitting.

"I was miserable, that's why. Completely miserable," Kevin says.

He has yet to decide whether he will go to business school and, if he does, whether he will return to investment banking after graduation. "There are too many good things in life that you have to give up," he says. " 'Be a good little analyst and you'll become a good little associate'—all the way up to partner. It would be nice to live the easy life when you hit 40. But it'd also be real nice to actually *enjoy* years 25 to 40. I've already sewed up 22 to 24."

Even David, who insists that this is the only life he ever wants, has his doubts about the sacrifices it entails. "Maybe a 22-year-old should be chasing women, going to Limelight—wherever people go, I don't know," he says. "I don't know if I'm unhappy or not. Admitting it, even to yourself, is professional suicide anyway. You can't burst the balloon. I'm sure I won't take stock of all this until it's over. By then it'll be too late, though—I'll only be 22 once." ■

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By Corky Pollan

A Can for All Seasons

Everyone knows how easy it is to open a can of fruit for dessert. One, two, three, and you're fed. Then just throw away the can, no mess or bother—it's all so simple. But what's in the can is often just as forgettable. Not so with Sclafani's whole peaches in syrup, imported from Spain. Look at these works of art—aren't you torn between displaying them and destroying them? And even if you're strictly a fresh-fruit person, these peaches, peeled but not pitted, are quite wonderful (and they'll last until the post-peach season). There are four to a can, and they're on the firm side, so you'll want to poach them in wine, then add the light syrup (allow one perfect peach per person). And since they're only about $1.70 a can, you can spring for six. —**Barbara Costikyan**

PASTOSA RAVIOLI/*370 Court Street, Brooklyn/(718)625-9482*

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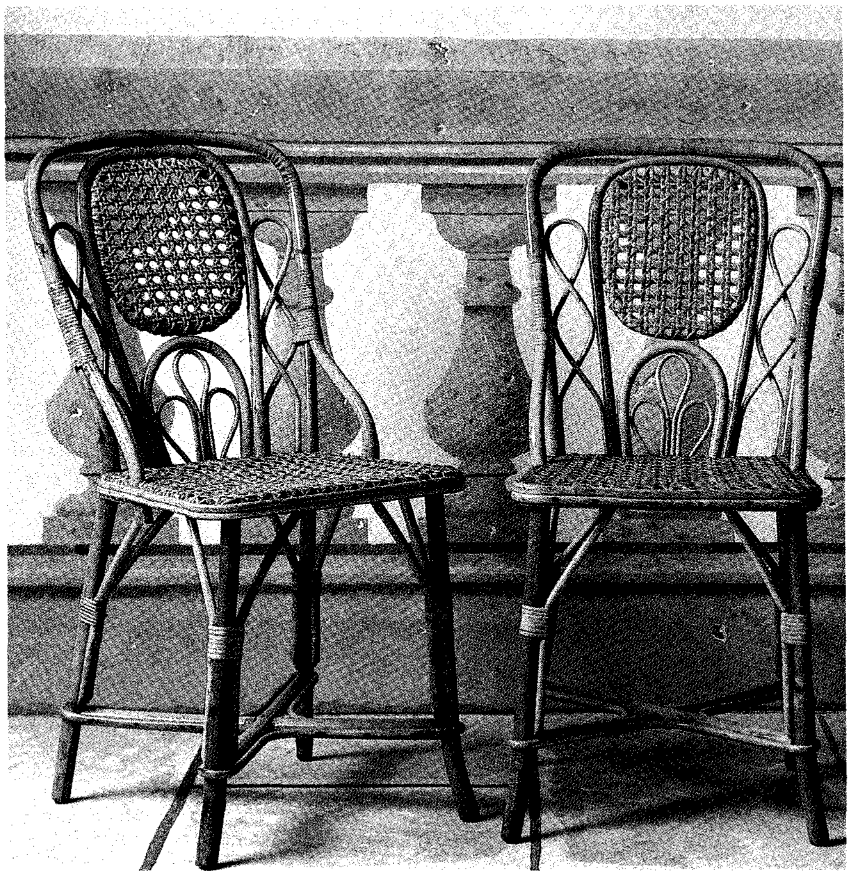
Dressed to Spill

Olé Èlo, a new store with a mirror-image name, carries clothing for children and their moms from Oilily, a Dutch company. The store manager's name? Oay! If the names seem exuberant, the clothing's even more so. The shapes are loose and comfy, the colors noisy, and the combinations so endearing they bring smiles of joy. The shop's interior is as happy as the fashions. There's a silly windmill (the Dutch connection), a neon-yellow tube for kids to crawl through, a tiny pedal car for them to drive, and a floor that's a playful mix of pebbles and bright pigments. The line *is* pricey (for youngsters six months to teenage, blouses are $35 to $65, slacks, $50 to $75, dresses, $65 to $280, and coats, $180 to $280; for women, from $85 for a blouse to $185 for a dress to $275 for a coat). But there *are* bright cotton T-shirts for as little as $10. And everything's designed to be worn for years: Pants are meant to be rolled, tops are oversize, dresses are *long,* and coats are lined to span the seasons. With city children scampering around looking preppy, proper, punk, or *haut monde* these days, Oilily's designs offer an amusing alternative.

OLÉ ÈLO/*122 West 72nd Street/877-4672*

Photographs: left, Larry Bercow; right, Mark Jenkinson (model: Lauren Greco of Gilla Roos).



Paris Retro

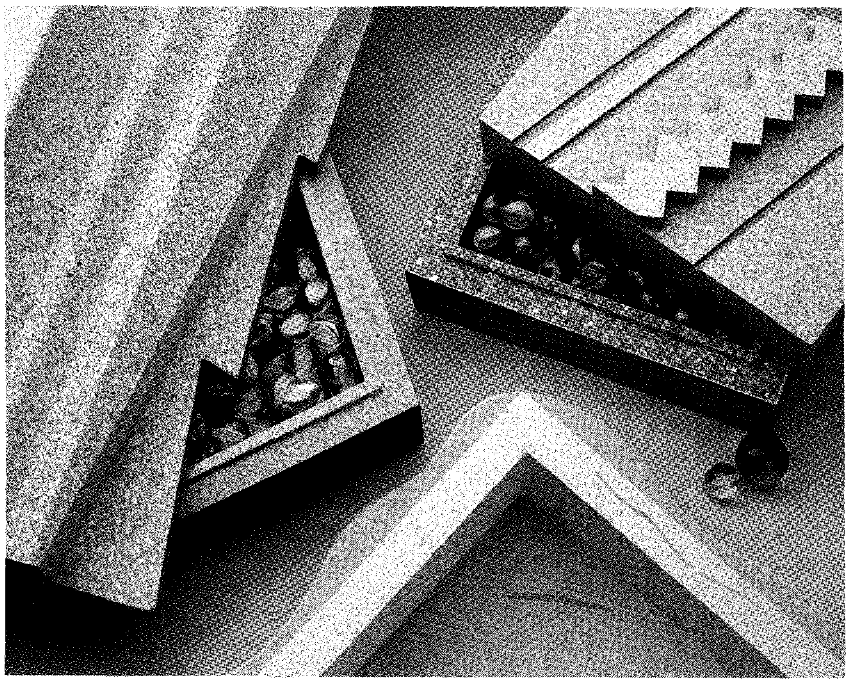
Chairs that once held Maurice Chevalier, Marc Chagall, and Josephine Baker can now hold you. Made in the thirties for Café de la Paix—the Paris hangout of that era's glitzy celebs—and discarded in the eighties for a newer design, these rattan-and-French wicker beauties have recently surfaced here. And they've been skillfully restored by Drucker, the company that first made them ($350).

T & K FRENCH ANTIQUES/*65 Wooster Street/219-2472*

Anything Rose

Last spring, stores were abloom with roses—blossoming on bags, belts, dresses, even shoes. This season, Bergdorf Goodman has carried the blooming madness one step further, installing the fragrant kind—close to 100 types of classic old roses in clay pots—on its seventh floor. Such vintage varieties as Little Gem, Agnes, and moss (beloved by the Victorians) have been propagated especially for the store by a master grower. Eagle-eyed Bergdorf buyers ferreted out an antique needlepoint-covered bench, nineteenth-century paintings and tapestries, old botanical prints, Venetian painted tables, a nineteenth-century bed—all in flower. And they found new florals too: chintz pillows, china, and table linens that only look old (from $10 for a napkin to $45 for a potted rose to $2,000 for a slipper chair).

BERGDORF GOODMAN/*Seventh Floor*



Put a Lid on It

Make a birthday gift and you may find yourself launched on a new career. That's what happened to English artist Malcolm Young when he jigsawed, then hand- and spray-painted a box for a friend's thirtieth. The response was so overwhelming that Young has been making one-of-a-kind boxes ever since. Closed, they look like his sculptures—jagged and architectural. Open, they show his painterly, expressionistic bent ($160 to $480).

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Photographs: top, Larry Bercow (backdrop from Happy Massee); right, Ted Hardin; bottom, Larry Bercow.

Books/Rhoda Koenig

AMERICAN INTERVENTION

"...The Vietnamese in Broyles's book are fascinating, but the author's lanky, earnest figure keeps getting in the way..."

BILL BROYLES: *In Vietnam he found squalor, dedication, and much affection for Americans.*

Brothers in Arms, *by William Broyles Jr. Alfred A. Knopf; 284 pages; $17.95.*

YOU CAN TAKE THE SOLDIER OUT OF THE war, but you can't take the war out of the soldier. So Bill Broyles found at the dedication of the Vietnam Veterans Memorial in 1982. Broyles had been drafted into the Marines in 1969 and spent a year in the foothills west of Da Nang trying to kill an enemy he often could not distinguish from his ally, an enemy who, in the swamps and tunnels of Vietnam, was often invisible. As he stood before the shiny black wall, he realized that the men and women he had fought remained unknown. "Even though I had been a reluctant warrior the war was still in me, like a buried piece of shrapnel working its way to the surface. I had to try to understand what it meant to go to war . . . I had to reach out . . . and try to touch that other man. To know myself I had to know my enemy."

And so Broyles returned to Vietnam in September 1984—the first American combat veteran to do so—and spent a month in the north and south, touring hospitals and shrines, hamlets and battlefields. He spoke to a doctor who struggles to conduct surgery under terrifying conditions ("For two hours each day the power goes out. That's bad enough, but what's worse is we never know which two hours"); to a former South Vietnamese general who says the people were aware their leaders had grown rich through corruption ("They saw that we cared more for ourselves than for our country"); to a translator who admires Sidney Sheldon ("He is very good on the excesses of capitalism"); and to the girl who was photographed as a child running naked from a burst of napalm (she wants to be a doctor but "isn't sure she will succeed, because her hand isn't always steady"). Again and again the fierce will and daring of the Vietnamese (a former Vietcong says, "We would have sacrificed one or two million more if necessary") is contrasted with the outlook of the typical GI, whose only objective, in his one-year tour, was staying alive, lying low. Broyles's guide took him to a former Vietcong field hospital that had directly overlooked the road to the First Marine Regiment's headquarters. He heard of families that had been separated for ten or fifteen years but remained dedicated to resisting the invader. When Broyles was in the Marines, however, and his platoon received a message that Da Nang was being bombed, the men cheered, jubilant that those in the rear echelon were getting hit, and refused to go to their aid.

Perhaps the most surprising thing Broyles found was that, despite the atrocity museums and propaganda, despite the inevitable tensions and bitterness (he met a woman whose husband may have been shot by one of Broyles's own patrols), he was greeted with friendship and affection. In a Hanoi café, soldiers smiled and patted him on the back, bought him coffee, and offered him one of their girlfriends. In Da Nang, one woman "looked up and down the street, then said to me, 'I just wanted you to know that we all still love the Americans.' " Every year, of course, thousands demonstrate their love for America by leaving for it. More than a million Vietnamese have left since the fall of Saigon, and another million have applied for exit visas. When Broyles asked a woman in a nightclub to dance, her first words were "Can you help me get to America?"

All this information is fascinating, but, too often, when one wants to absorb it, Broyles keeps getting in the way. His book is, to put it kindly, a work of the journalistic rather than poetic imagination, one in which passions are weighed out in tablespoons and poured into this hand and the other hand. Yes, the Americans committed atrocities, but so did the Vietcong; yes, we made many mistakes in Vietnam, but we admitted them, even protested them, while the Communists have hewed to the party line; yes, some soldiers Broyles knew made an obscene mockery of a dead body, but he had to laugh "because of the exultant realization that he—whoever he had been—was dead and I—special, unique me—was alive. He was my brother, but I knew him not." Broyles even finds a bright side to My Lai.

This relentless evenhandedness deadens our own responses. Broyles is as addicted to pointless questions as to earnest explanations. In the book's most embarrassing scene, he badgers a young man who had fought in tunnels during the war with "What was it like?" "Difficult" is the answer, then "very difficult," and finally "quite difficult." Broyles also pesters the man higher up: "Why did they have to die? Why did I have to live?" or recalls asking himself, while a soldier, "Is this why my mother bore me, why my parents raised me, why my girlfriend grappled with me in the back seats of borrowed Chevies?" Anguished this may be, but "Eli, Eli" it's not.

Perhaps some of the strain in Broyles's

Photograph by Le Luong Minh.

writing is a result of the brevity of his visit. But his strenuous attempts at understanding make it hard to appreciate the material he has amassed on the political and social life of the country today, his lanky, flailing figure obscuring the delicate and shadowy truths and half-truths of Vietnam.

A Cast of Killers, *by Sidney D. Kirkpatrick. E. P. Dutton; 301 pages; $17.95.*

WHILE POKING THROUGH KING VIDOR'S files and memorabilia, Sidney D. Kirkpatrick turned up material to surpass any biographer's dream: a box containing Vidor's investigation—and solution—of a mysterious Hollywood murder. In 1967 Vidor had become fascinated with the case of William Desmond Taylor, a fellow film director whose death, in 1922, ended the careers of two beautiful actresses suspected of being his mistress and/or killer. A notorious example of movieland corruption and incompetence—Paramount executives were on the scene, tampering with the evidence, before the police arrived; detectives concluded the death was natural, until someone turned over the body and showed them a bullet hole—the case remained a source of scandal for many years. Though Vidor researched the case with the idea of making a film about it, he ultimately decided against upsetting Taylor's ancient friends and lovers, and his findings were squirreled away, unknown to anyone since his death, in 1982.

The cast of this juicy mystery—it even includes Gloria Swanson—is vintage *Sunset Boulevard.* There's Mary Miles Minter, the demure pink-and-blonde ingenue whose monogrammed nightgown was reported found in Taylor's bungalow and whose life and career were broken by the murder; Charlotte Shelby, her vicious, possessive mother, who once threatened to shoot a dog that liked Mary too much and took the same line on her boyfriends; Mabel Normand, the adorable slapstick comedienne who had a slight problem with cocaine; and various policemen, reporters, and artistes, all with a story to tell or a story to hide. The seductiveness of these characters, however, is lessened by Kirkpatrick's tacky writing and the form he has chosen for his tale—the messy one of true-life fiction. As we follow Vidor on his interviews with survivors of silent Hollywood, we're aware of the factitiousness of the enterprise every time one of the mechanical characters wipes his brow or crosses her legs—the writing is full of phony color and stereotyped cuteness ("He looked more like a grandfather than a sleuth"; "a twinkling hint of suggestion in her eyes"). This thing is clearly begging to be a movie, but the ghosts of better movies—*Citizen Kane* as well as *Sunset Boulevard*—keep getting in the way.

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Art/Kay Larson

MOCKING ART OFF THE PEDESTAL

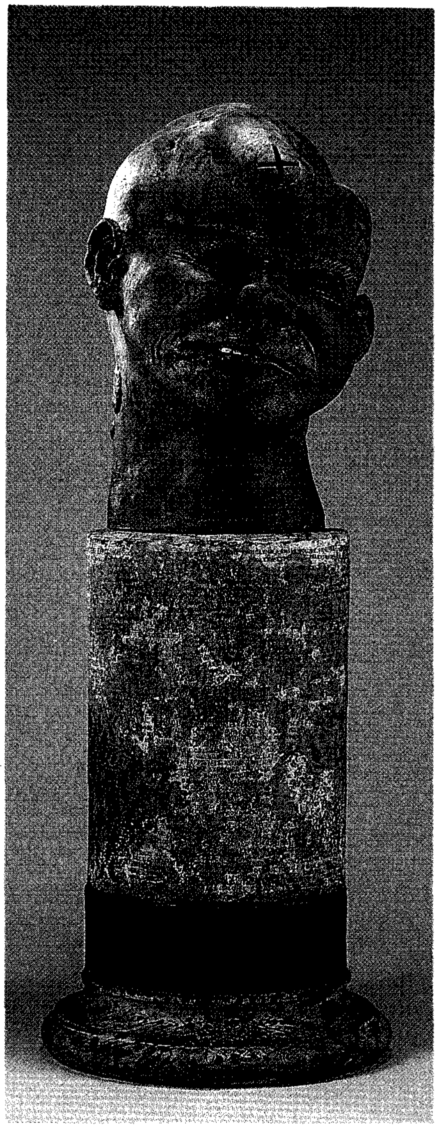
"...Robert Arneson's outrage at the prospect of nuclear disaster is laced with buffoonery. His vulgarity is a pointed weapon..."

THE NUCLEAR NIGHTMARE IS A HOT TOPIC again. So much fusionable fire is unspent fuel for the **Robert Arneson** retrospective at the Hirshhorn Museum in Washington, D.C. (Mankind's disasters are always somebody's good fortune.) Arneson, one of the key figures in California clay sculpture in the 1960s and a jokester who mastered the scatological pun early in his career, turned away from his good-old-boy image in 1981 to confront Armageddon. The fun stuff from his first two decades is thoroughly familiar; it's Arneson's new awareness of nuclear outrage on which he means to build his case in the 1980s. Chernobyl, meanwhile, has turned this show into a pointed parable about the artist and the state.

A chunk of the parable is on the other side of the Washington Mall, in the National Gallery. As part of the shaky détente that emerged from the last Geneva summit, the Soviet Union has sent over 41 pieces of Impressionism and Post-Impressionism from the two great Soviet museums, the Hermitage and the Pushkin. (The show will come to the Metropolitan in the fall, minus Matisse's magnificent *Red Room;* I'll say more when it arrives.) The advance press suggested a major exhibition, as one might expect from two museums that are awesome repositories of Western nineteenth-century art. Instead, everyone (myself included) was surprised at how small the show is. Superb, but small. The grand atmosphere of détente proves, as we should already know, to be mostly bravura. Seeing the shows in juxtaposition, we weigh the outrage of private citizens against the leaden caution of governments and come up with a world out of balance.

Arneson's outrage, like his comic work, is laced with buffoonery. Vulgarity can be a pointed weapon. Along with Peter Voulkos and other Northern California artists such as William T. Wiley and Roy De Forest, Arneson helped puncture the puffery of the "fine art" tradition in the Bay Area at the end of the 1950s. In such works from the mid-1960s as a ceramic toaster with fingers caught in the slots and a swastika under the handle, or a surrealistic typewriter with red-painted fingertips for keys, Arneson converted a crafts medium—clay—into sculptural satire. The exhibition (organized by Neal Benezra for the Des Moines Art Center) conveys less of such matters, however, than of Arneson's populist silliness. Something about this show—is it the art or the organizing?—comes as an unexpected disappointment.

The quality of the satire is the key question. Arneson launched his bubble-pricking revolution in California because (it seems) the smirk and the giggle came naturally. Historical subversion aside, the early works' actual impact is less intellectual than belly-slapping-instinctive. Arneson has spoken of his early innocence. Such swipes as *Self Portrait of the Artist Losing His Marbles* (the marbles are pouring out of a crack at the base of the bust) are exercises in self-satisfaction: the image of the seedy California artist who laughs at his own jokes because there isn't anyone else within earshot.



MUTANT: Holy War Head, *1982–83.*

Collection: Rita and Irwin Blitt.

To someone who knows California—I spent a third of my life there—Arneson's self-satisfaction is unfortunately reminiscent of the kind of beer-drinking, tail-chasing, hard-partying male club that dominated some West Coast art in the sixties. You will note that this show didn't come through Manhattan. The two coasts have rarely been at ease with each other. A New York critic's snide observation that California can't generate an intellectual life is countered on the West Coast by the charge that New York's obsessions are overrefined and fatuous. (Both attacks have a grain of truth.) Arneson has used his outsider position as a bumpkin's dialectic. Hence the sideswipes at Duchamp and Picasso, and the habit of posing his busts on Greek-looking pedestals that satirize the preciousness of "high art." (In *Pablo Ruiz With Itch,* Picasso on his pedestal scratches himself as though the act of painting were simply the relief of that itch.)

The ideal vehicle for this dumb-artist pose became the self-portrait. Arneson discovered soon enough that with a beard he looked like a dilapidated Zeus the morning after; his own face became the best way to invoke the classical source of Western art and to mock the tendency to put artists on pedestals. This complex love-hate affair with "serious art" is proclaimed in *California Artist,* from 1982, the sculpture that stands four-square at the entrance to the show. Arneson—in sunglasses and a floppy denim jacket that bares a tanned beer belly—grins from his pedestal, which is stuccoed California-style and is inscribed with a cannabis plant.

Giving the goose to art history is a double-edged act—art is also the artist's source of sustenance. Arneson's sarcasm has turned on himself: In *Portrait of the Artist as a Clever Old Dog,* the Arneson-faced sheepdog leaves little piles of shiny, multicolored turds in the vicinity of his food bowl—a parody, perhaps, of the artist's habit of gorging himself on art history and spewing it out at the other end, but also, maybe, Arneson's comment about his own tendency to reduce "high art" to s---.

At his best, Arneson forgets self-absorption and confronts the false gods of art. He recognizes that the figure of the artist has become an icon, pompous and faintly silly and a prime target for farce. One of his wittiest snipes is *George and Mona in the Baths of Coloma,* which is about money and art feeling each other up in the same tub: George Washington (green and etched, as on the dollar bill) and the Mona Lisa, both nude, are taking the waters together, each with a coy smile that clearly implies hanky-panky where we can't see it.

Arneson turned to the nuclear theme in the 1980s, goaded by a sense of his own mortality (he had been ill) and the mortality of the human species. The installation at the Hirshhorn, unhappily, softens the impact of this directional change by mixing up jokes such as *Fragment of Western Civilization* (1972)—chunks of the artist's head, plus toppled bricks stamped with his name—with the much angrier works of the eighties. The bitterest satire Arneson can manage erupts in *Colonel Nuke Pricked,* a drawing, and *General Nuke,* a sculpture, both from 1984. Each figure is a grotesque sneering head with a phallic missile for a nose; General Nuke rests on a black pillar of tangled bodies reworked from photographs of the Holocaust. The biggest change in direction is the disappearance of the bumpkin from Arneson's self-image.

In facing the nuclear horror, Arneson has, paradoxically, grown up. *Holy War Head,* from 1982 to 1983, for instance, is a fearsome visage. A malformed and beaten head (Arneson actually attacked the soft clay with a baseball bat) sits atop a flaking pedestal inscribed, like cuneiform, with the technical description of a nuclear explosion. The classic argument—to make an art that protests the human condition, you need a humanist art—serves Arneson well. Clay's malleability becomes a deliberate parallel to the "human clay" that now is so newly vulnerable. *Holy War Head,* with its mutant grotesqueness, its image of the human head as a target zone, warped and blistered by the unthinkable, is one of the best things Arneson has ever done. Perhaps the old bombast remains—I wouldn't quarrel with that accusation. But the self-indulgence is gone.

The parable about the artist and the state says that the artist can grow. The artist, in confronting his own fears, finds that it's his role to protest at the top of his lungs; he thus speaks for all of us. But the state cannot learn—can't, perhaps, afford to. (Do we seriously want total disarmament of America's nuclear weapons while Libya may be readying its own?) So the world is out of balance, and the artist, the spokesman of our helplessness, screams. (Through July 6.) ■

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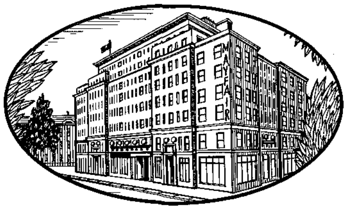

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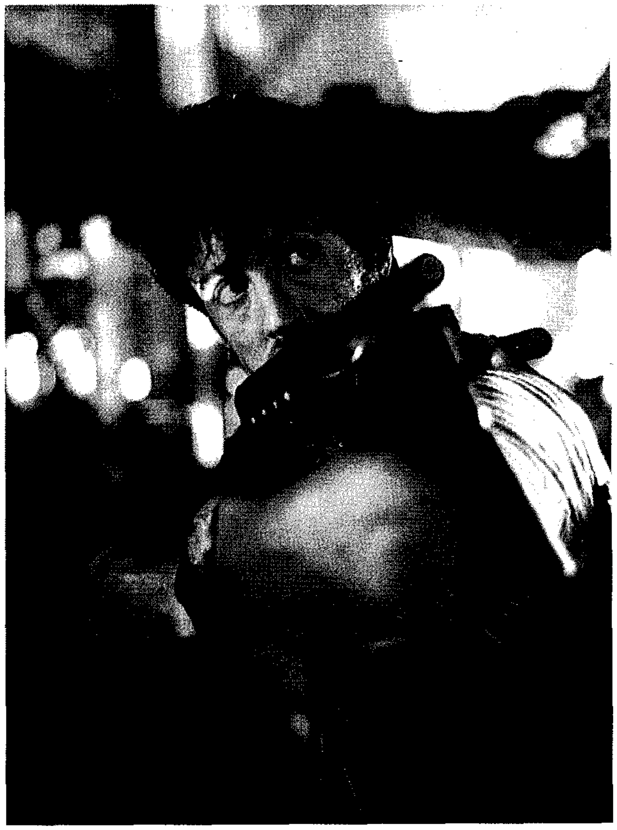
Movies/David Denby

POISON

"...After deciding to distribute *Cobra,* how can Warners turn down any film as being unfit to carry the company name?..."

HOW MANY MEMBERS OF THE BOARD OF Warner Communications, Inc., have seen **Cobra,** the new Sylvester Stallone movie? How many are even aware that the picture, which was produced by Cannon Films and partly financed and distributed by Warner Bros. (the May 23 opening, at 2,131 theaters, was the largest ever), is explicitly a celebration of an American death squad?

These questions are bound to strike many people as bizarre. After all, a board of directors does not directly control the content of the pictures financed and distributed by its movie division, nor should it. (I can imagine some very good movies that a board might hate.) But I am actually asking something very simple—whether the people exercising ultimate responsibility for a movie company's reputation have a clear idea of the nature of their most visible current product. Surely they are aware of it as an investment: In box-office terms, *Cobra* has to be considered a very good deal. Still, there are movies, even profitable movies, that do not deserve to carry the logo of a great company. In the past, the major studios usually drew a line between themselves and the schlock companies that brought out pornography and sadistic trash. Obviously, Warner Communications would not put its name on, say, a celebration of terrorism. But is *Cobra* any better?



URBAN CRIME-FIGHTER: *Sylvester Stallone, following his script.*

Sylvester Stallone wrote the screenplay, and at the beginning of the movie he speaks to us directly. "In America there's a burglary every eleven seconds," he says in his nasal-bullfrog tones, and then goes on to give the statistics for murder and rape. We settle in for a gritty look at urban pathology. But *Cobra,* it turns out, is not about crime—or at least not about the depressingly familiar acts named in Stallone's statistics. As Stallone talks, the director, George Pan Cosmatos, cuts in shots of shadowy figures in some lurid warehouse, holding axes over their heads and clanking them together. *Cobra,* it seems, employs that familiar convention of the movie exploitation world, a caveman-psycho-Manson fantasy. Los Angeles is being terrified by what most people think is a lone killer. But in fact, the murders have been committed by an army of sickos, a phalanx of wild-eyed droolers led by a monster goon with a concrete jaw and a Neanderthal brow. He mutilates himself, for pleasure, and mutilates his victims too. He has a program of some sort. "The new world, the new world!" he shrieks, hacking and hewing.

Over and over, we see this mauler smash the windows of a car to get at an innocent woman, and then carve her up with his knife. This knife, photographed in close-up as lovingly as an erect penis in a porno short, has a long, curved blade and a studded handle that glistens in the light. We get to see quite a lot of it in the murder scenes, which are thoroughly disgusting, with heavy emphasis on the terrified helplessness of the women strapped into their cars and screaming, screaming, with no one to help them.

Stallone, of course, ultimately comes to the rescue. Chewing on a wooden match, he's Marion Cobretti, or Cobra, the one cop with the courage to do something about this menace. Cobra is sure that police regulations, the courts, the civil-liberties laws are all helping criminals. So he handles the toughest cases in his own way—by knocking off the suspects. As he kills them, he makes little quips. His manner is deadpan, ironic. Does all this sound a little familiar?

Sylvester Stallone has earned millions in the last ten years; he can do anything in movies that he wants. So it's a sign of the utter mediocrity of his ambitions that in this movie he not only rips off another star's identity, he doesn't even bother to disguise the theft. It's a crime that some action fans may not forgive. I could be mistaken, but my impression of the opening-day audience at the Loew's 84th Street Six Theatre was that it was more than a little depressed by the nakedness of the imitation. For, as anyone can see, Cobra is simply Dirty Harry all over again, and Dirty Harry without the peculiar sad physical gravity that Clint Eastwood gave him.

The press hounds Cobra, and the other cops and police bureaucrats hate him, but they are all envy-ridden phonies, malcontents, and weaklings—he's the only one who really cares about crime. And he's so obsessed with the way the law is helping killers, he says so to the chief slasher himself—they have quite a little talk while trying to finish each other off. Unleashed, Cobra destroys the whole sicko-creepo army. He shoots them with revolver and machine gun, blows them up with hand grenades, torches them with kerosene and match, hangs them on hooks, and sends them into blast furnaces. Like God, he purges, cleanses, renews. The implication is clear: If only the police would get down to their real business—eliminating the criminal element—then America would be safe again. Just the way Argentina was under the generals.

So that is Stallone's version of "crime"

Photograph by John Bryson.

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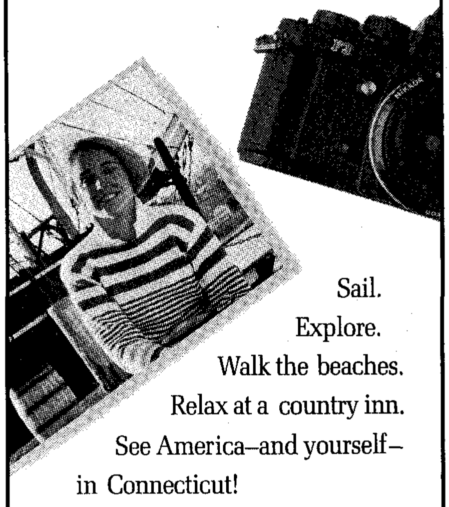

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and his inescapable "cure." In style, meaning, effect—in every way—*Cobra* is unimaginably degraded. George Pan Cosmatos has learned nothing since *Rambo*—his direction is as senselessly crude, as laughably unbelievable as before. The knife-slashing first hour of the movie is as grueling to sit through as the worst horror movies. Then, when the movie turns to war, Cosmatos uses innumerable shots of the goons, on motorcycles, driving straight into Stallone's line of fire. They are killers, but they are no better at taking cover than the Commies in *Rambo.* They actually seem eager to fall under Stallone's righteous hand.

This is what Warner Bros. chooses to open at 2,131 theaters. So, you say, what else is new? Business as usual. But my response, once again, is to ask, Has the board of directors of the parent company, Warner Communications, actually seen the movie? Well, now that I think about it, I'm sure they haven't seen it. For if they had, what basis could they possibly have left themselves for turning down any movie as unworthy to carry the company's name?

JAMES FOLEY'S **At Close Range,** AN OEDIPAL drama set among backwoods criminal folk in Pennsylvania, is clearly a botch, and it's the kind of botch that's enraging because a good deal of effort and talent went into it. Heavily muscled for the role, Sean Penn plays a young man at loose ends—no job, no stake in life—who falls in love, after many years' separation, with the daddy who left home and became a successful thief. Dad (Christopher Walken), an amiable sort on the surface, with a black, black soul underneath, knows his way around—he's a natural at crime, maybe a genius, and Christopher Walken gives full rein to his talent for mockery and hooded menace. Sean Penn is striking, too, but the two actors are undone by Nicholas Kazan's script, which is full of holes, and by directorial ineptitude.

At his best, James Foley (*Reckless*) achieves a kind of sullen rural poetry of crime, a mood of back-country alienation in which dull-faced women stare thickly at the tube, and nearly cretinous desperadoes, opaque and sinister in the style of Faulkner's primitives, lounge on vinyl couches surrounded by beer cans. Some of this atmosphere is convincing and funny, but Foley lets the dramatic life of the story slip through his fingers. He's overly fond of half-inarticulate passages—some of the dialogue is delivered so authentically from the corners of the actors' mouths that it's indecipherable. He likes wordless montage sequences, fancy circling and rising camera movements, and desperate romantic gestures. The movie is violently self-conscious—a film-school triumph, maybe, but a rhythmless failure as art. ■

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LOST HORIZONS

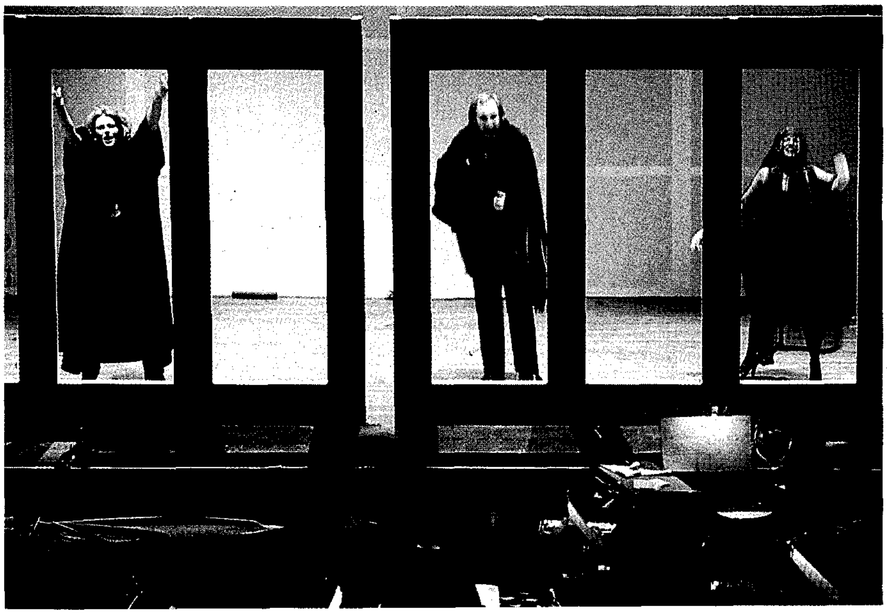
"...By now, Strasfogel has surely ferreted out every bit of Dadaist humor from *Aventures,* and lovingly polished every detail..."

IT IS MUCH TOO EARLY TO MAKE ANY bold judgments about the New York Philharmonic's **Horizons '86** festival of contemporary music, which continues through June 4 in Avery Fisher Hall. For those who came in late: This year's edition is the third and presumably final statement by Jacob Druckman, the Philharmonic's departing composer in residence and Horizons' artistic director, in support of his upbeat theory that a New Romanticism is afoot in creative music circles. "Music as Theater" is the theme of the seven concerts, for, as Druckman says, "the most striking signs of the New Romanticism of the mid-'60s and early '70s included the new, intimate musical theater works, written for small forces, and of short duration.... Many of the composers who were writing this kind of 'mini-opera' in the 1960s have gone on to works on a larger scale, even to grand opera. Horizons '86 will look at all of these forms, often pairing a small work with a large work by the same composer."

That, at least, fairly describes the festival's opening concert, which paired two theater pieces by the Hungarian-born György Ligeti: *Aventures/Nouvelles Aventures,* a brief chamber work for three singers and seven instrumentalists written between 1962 and 1965; and Scenes and Interludes from *Le Grand Macabre,* a full-length opera completed in 1977 and as yet unseen in this country, although there have been major productions in Stockholm, Hamburg, Paris, and London. Since Fisher Hall is hardly a hospitable environment for theatrical events, several front rows of seats were removed to make way for a thrust stage, and Peter Wexler was engaged to design an appropriate visual atmosphere using strategically placed props, lights, and projections.

Despite all these earnest efforts and a promising juxtaposition of two contrasting works by an important composer, Druckman's point could not be made with any force, since it was possible to offer only a 45-minute concert suite from *Le Grand Macabre.* Wrenched out of context, the vocal sections must have seemed like gibberish to anyone who has not seen the opera—I'm surprised Ligeti thought that such an awkwardly managed abridgement could possibly stand on its own, although I suppose he can't be blamed for finding ways to get more performance mileage out of the piece.

Even a full stage production might well baffle conservative New York audiences, less prepared than European operagoers to deal with the riotous eschatological action and raunchy language of this opera-of-the-absurd, loosely based on the 1934 play *Le Balade du Grand Macabre,* by Michel de Ghelderode. Ligeti's score may be thin stuff, consisting mainly of clever sound effects (this composer's instrumental music is usually more substantial), but at least when presented whole the pace seldom slackens and the chilling moral can hardly be missed: Death is an unpredictable visitor, so we had all better enjoy ourselves while we can. Boiled down to a short, static concert piece, though, *Le Grand Macabre* evaporates into brainless non sequiturs without enough music to sustain interest. Zoltan Pesko conducted vigorously, and Yoko Kawahara, Olive Fredricks, Peter Haage, and Dieter Weller sang conscientiously; all their good intentions, however, were doomed as doomed can be.



COMIC NIGHTMARE: *Ligeti's* Aventures/Nouvelles Aventures, *staged for the Philharmonic.*

Aventures/Nouvelles Aventures is even more musically impoverished, although this wispy fluff can still be enjoyed as a harmless period piece if staged with wit and performed with skill. Ian Strasfogel has been directing productions ever since 1971, and by now he has surely ferreted out every bit of Dadaist humor from the material and lovingly polished every detail. The lively version he devised for the Philharmonic is now, I hope, the final and definitive one, a scenario that translates the made-up language of Ligeti's nonsense text into a frantic triangular relationship involving two women (Karen Beardsley and Joyce Castle) and a man (John Brandstetter) trapped in a comic nightmare from which there is clearly no escape. Ironically, Ligeti originally intended these "adventures" to be heard as abstract vocal-instrumental chamber music rather than acted out on a stage. If directors like Strasfogel had not sensed its visual potential, I suspect that *Aventures/Nouvelles Aventures* would long ago have been shelved as a quaint avant-garde artifact of the 1960s.

The second concert, conducted by the British composer Oliver Knussen, was even more perplexing, since only two works on the program could be said to illustrate the music-as-theater theme, and even that was stretching a point. In fact, if one studies the festival's three-week agenda closely, the theatrical motif begins to look increasingly tenuous, as Horizons '86 gives dangerous indications

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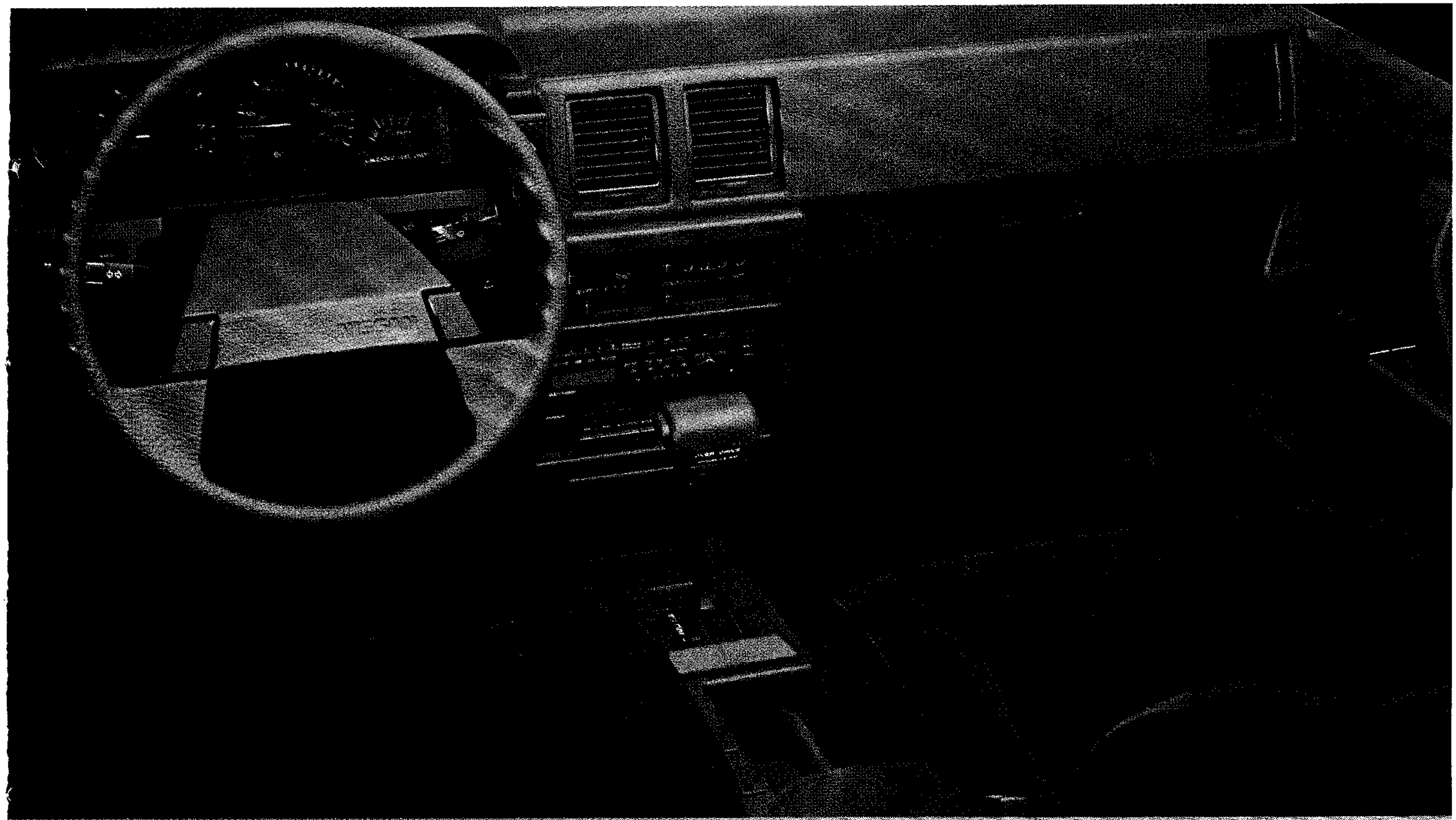

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> "...*Divine Orlando* is hobbled by tedious characters and flat dialogue, but the Western Wind's vocalizing makes it worthwhile..."

of turning into just one more pointless hodgepodge of contemporary music. Perhaps that explains why the Philharmonic has decided to dispense with all the trappings of the two previous festivals—the symposia, meet-the-composer sessions, pre-concert lectures, and a souvenir book full of polemical essays about the New Romanticism. Why press a shaky issue and invite even more trouble?

In any case, both Mauricio Kagel's *Pas de Cinq* (1966) and Morton Gould's *Tap Dance Concerto* (1952) are definitely intended to have a visual dimension, although I found that their tippy-tappy flavor is best savored with eyes closed. Kagel's piece, also staged by Strasfogel, calls for five percussionists dressed as hoboes and armed with canes or umbrellas as they crisscross the stage and stamp out rhythmic patterns on a variety of sound surfaces. Dumb? You bet. As for Gould, he has notated all the tap-dance patterns in his popsy concerto, which is nothing if not cleverly organized and gracefully executed. But like so much music by this prolific, superprofessional composer, each note passes pleasantly by and not one sticks in the memory. In this performance Fred Strickler was the twinkle-toed soloist.

The three other works on the program were completely untheatrical, unless one accepts Druckman's questionable suggestion that these pieces inhabit the musical theater of the mind—if you can buy that one, then anything written within the past 50 years legitimately qualifies for inclusion in Horizons '86. I found little to admire in Conlon Nancarrow's *Piece No. 1 for Chamber Orchestra,* a pallid Gershwin imitation from the 1940s, or in Betty Olivero's *Cantes amargos,* a sweaty wallow in Ladino angst that threatened to tear Kimball Wheeler's vocal cords to shreds. Far more impressive was *Corpus cum Figuris* by the Danish composer Poul Ruders, an exciting score for twenty players that imaginatively develops minimalist techniques into a compact, compelling, colorful instrumental drama.

MEANWHILE, DOWNTOWN AT THE CITY Stage Company, the Western Wind Vocal Ensemble has been developing another of its inimitable music-theater pieces—**The Divine Orlando,** built around the life and music of Orlando di Lasso, who lived from 1532 to 1594. Orlando composed indefatigably in every form of the period, and he left enough music to provide scores for several thousand shows about his life. The problem, of course, is that no one really knows much about his life except a few basic facts, such as his long employment at the Bavarian court of Wilhelm V and the popular legend that as a child he was constantly kidnapped because of his beautiful voice.

This has not stopped playwright William Luce, who weaves a fictitious *Amadeus*-like plot around the composer, from presenting him as a tortured bisexual (Steven Crossley) vacillating between Wilhelm (James Harper) and his wife, Regina (Sharry Flett)—a dilemma that will be news to most musicologists. I would have no objections to Luce's fantasies if only he had been able to write a better play. As it stands now, *The Divine Orlando* is hobbled by three tedious characters, trite situations, and flat dialogue. There is still, however, room for much wonderful music—nearly twenty of Orlando's greatest hits—and the Western Wind's mellifluous a cappella vocalizing very nearly makes it all worthwhile. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

STAYING FIT

APPLE HEALTH & SPORTS CLUB HAS opened a fourth branch, on Third Avenue, which is equipped with three Counter Current swimming pools for cardiovascular fitness. The club is offering a special on membership rates. The basic fee, which allows unlimited use of any of the branches, is usually $730 for twelve months; now it's $657 for thirteen months, with a guaranteed renewal rate of $460 for a subsequent twelve-month period. Sign up immediately for a second twelve-month period and pay only $229. Also, membership in the Thompson Street branch only, usually $730 for twelve months, is now $495 for thirteen months. Phone for appointment and tour of facilities. A.E., M.C., V., checks accepted. *Apple Health & Sports Club, 1438 Third Ave., at 81st St. (879-5400); 321 East 22nd St. (673-3730); 211 Thompson St. (777-4890); 88 Fulton St. (227-7450). Phone for hours. Offer good through 6/30.*

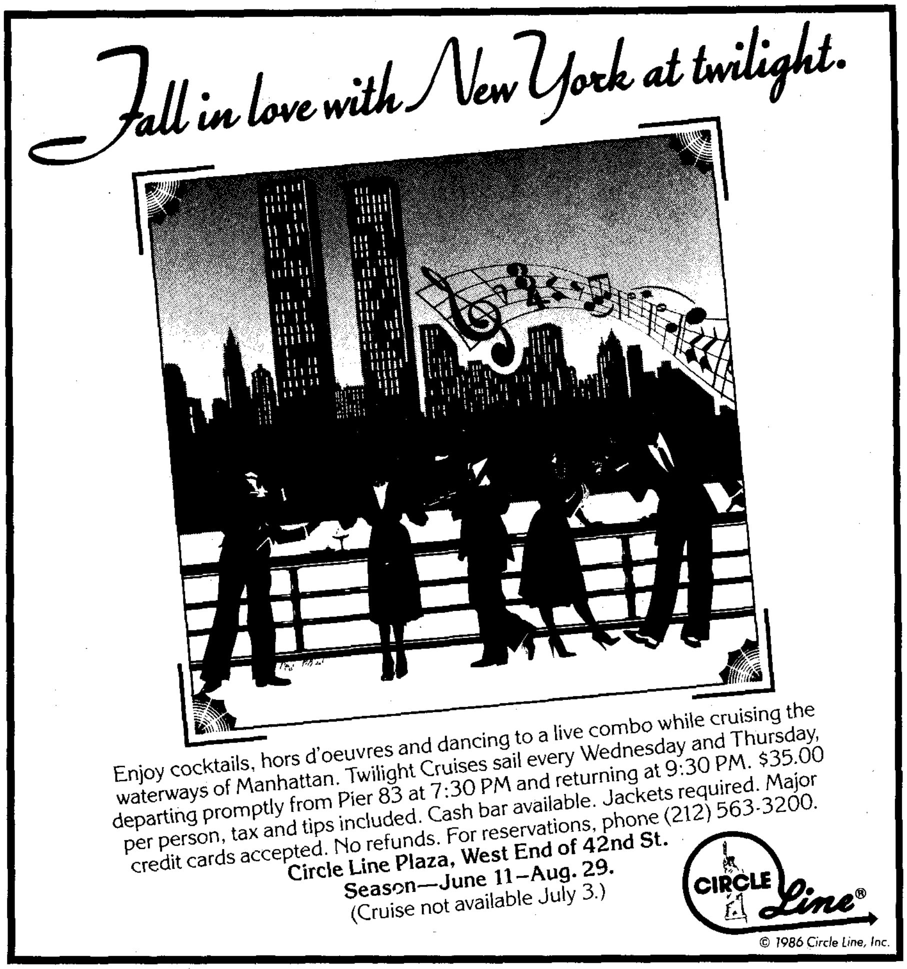
POSH SALE

THE SUMMER EDITION OF THE POSH SALE, which benefits the New York Association for the Blind, offers new merchandise and barely used *haute couture* garments. New things include: men's corduroy trousers (most in sizes 34–38), retail $125, here $10–$35; panty hose and psychedelic socks, here 50 cents a pair; hardcover cookbooks, retail $10–$30, here $5–$15; unisex jogging shorts (sizes S–L), women's bikini bathing suits (sizes 6–10), or T-shirts, here $2; bugle-bead evening bags, retail $60, here $30; linen-and-wool shawls, here $10–$20. Gently used garments (most in women's sizes 4–10) by Adolfo, Bill Blass, Givenchy, Calvin Klein, Andre Laug, Oscar de la Renta, Yves St. Laurent, and Ungaro, here $150–$250. A.E., M.C., V., checks accepted; all sales final. *The Lighthouse, 110 East 60th St., Auditorium (355-2200); Wed.-Fri. 10 a.m.–6 p.m. Sale 6/4–6 only.*

MUSIC

THIS 97-YEAR-OLD FIRM IS HAVING A huge sale on music and instruments. For example: gospel sheet music, now 50 to 80 percent off; other sheet music, now 40 to 70 percent off; music books, now $1 and $2; harmonicas, were $6.99, now $2.99; microphones, were $19.99, now

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*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$7.99; trombone outfits, were $279, now $125; tambourines, now 50 percent off; three- and five-piece drum sets, were $399 and $479, respectively, now $150 and $299; violin bows, were $20–$45, now $10; guitar cases, were $20–$30, now $5; Guild Bass guitar-string sets, were $15.99, now $5.99; microphone wind screens, were $3.99, now $1. M.C., V. accepted; no checks; all sales final. *Lehman Music Co., 68 West 125th St. (534-3683); Mon.–Sat. 9:30 a.m.–6 p.m.; through 6/30.*

SALON CARE

HERE ARE VERY LOW PRICES ON SERVICES for women at this comfortable salon in the Waldorf-Astoria. For example: shampoo, conditioning, haircut, and blow-dry, was $58, now $29 (with a permanent, was $118, now $59); "sunburst" highlighting, was $60, now $30; one-hour biogenic facial with mask, was $40, now $23; pedicure, was $25, now $15. By appointment only. A.E., checks accepted. *Monique, the Waldorf-Astoria, 301 Park Ave., at 50th St. (752-1980); Mon.–Sat. 9 a.m.–6 p.m.; through 7/5.*

MADE FOR MEN

THIS MANUFACTURER OF MEN'S WEAR (sizes 37–50 R, 36–46 S, and 39–50 L), in fabrics imported from Great Britain and Italy, is reducing prices below wholesale. Merchandise includes: Dacron-and-wool and wool tropical-weight suits, wholesale $160 and $189, respectively, now $129 and $149; silk or silk-and-wool-blend sport coats, wholesale $159, now $119; tuxedos, wholesale $199, now $179. Dacron-and-wool and wool pants (sizes 30–46), wholesale $39 and $49–$59, respectively, now $29 and $39–$49. Also, a group of wool-worsted suits, now $99. Alterations additional. A.E., M.C., V., checks accepted; exchanges possible. *Fenwick Clothes, Inc., 22 West 19th St., fifth floor (243-1100); Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 4 p.m. (closed Sat. in July and August); through 8/16.*

PIPES FOR POP

PIPEWORKS AT WILKE IS HAVING A BIG sale. Wilke natural-finish briar pipes are at least 25 percent off; selected pipes are two for the price of one. Merchandise at 25 percent off includes: new Dunhill pipes; leather tobacco pouches, cigar cases, and carrying bags from England and Germany; pipe racks, tobacco jars, and humidors; pipe and cigar tools and cutters; Cilibri, Dunhill, and Savinelli Il Corona lighters. Meerschaum pipes, now 20 percent off. Elliott Nachwalter handmade one-of-a-kind pipes, now 30 percent off. A.E., M.C., V., checks accepted; exchanges possible. *Pipeworks at Wilke, 400 Madison Ave., at 47th St. (755-1119; out of state, 800-832-8309); Mon.–Fri. 8:30* *a.m.–5:45 p.m. and Sat. 9:30 a.m.–4:30 p.m.; through 6/30.*

KILIM

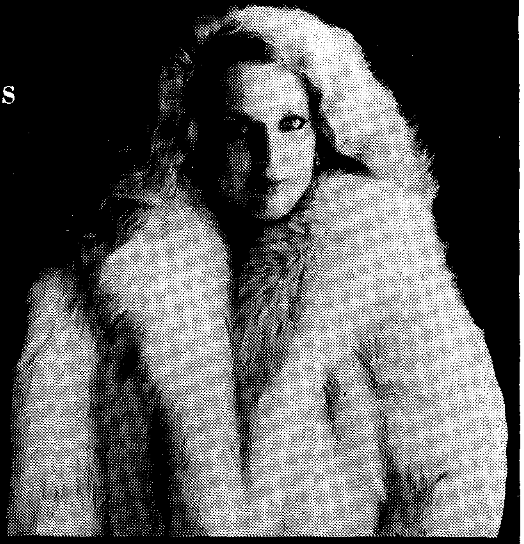
ABOUT 90 ONE-OF-A-KIND TURKISH KIlims, between 30 and 40 years old, including prayer rugs, are on sale here. A few examples: assorted rugs, 2 by 3 ft., were $50–$60, now $30–$40; rug, 4 ft. 2 in. by 8 ft. 8 in., was $600, now $360; rug, 4 ft. 3 in. by 11 ft. 3 in., was $650, now $425; rug, 5 ft. 6 in. by 18 ft., was $700, now $425. Checks accepted as deposits only (merchandise held until they clear); no credit cards; all sales final. *Turkil Imports, Inc., 80 East 11th St., Room 403 (473-1304); Mon.–Sat. 10 a.m.–6 p.m.; through 6/14.*

ART

HERE'S A SALE ON OIL PAINTINGS AND graphics by major artists. For example: Chagall *Angel of Judgement* lithograph, was $8,000, now $4,900; Miró *Gaudí '42* aquatint, was $10,000, now $6,500; Picasso *Notre Dame de Vie* linocut, was $3,500, now $1,595; Erté *Symphony in Black* serigraph, was $3,200, now $1,795; Erté *Stranded* serigraph, was $1,500, now $895; R. C. Gorman *Red Blanket* lithograph, was $1,500, now $1,150; Thomas McKnight *Seven Statues* serigraph, was $1,250, now $550; Giancarlo Impiglia *Homage* serigraph, was $1,100, now $650; Norman Rockwell *Puppy Love* lithograph, was $3,000, now $1,650. M.C., V., checks accepted; exchanges possible. *J. Richards Gallery, 64 East Palisade Ave., Englewood, N.J. (201-871-1050); Tues., Wed., Fri., and Sat. 10 a.m.–6 p.m., Thurs. till 9 p.m., and Sun. noon–5 p.m. By car from Manhattan: Take George Washington Bridge to Rte. 4 West; take Grand Ave. Exit; take Grand Ave. to Palisade Ave. Sale through 7/9.*

SUMMER YARNS

THIS SALE OFFERS REDUCTIONS OF 20 TO 40 percent. Yarns by Tahki: Cotton Twist and Cotton Dot, were $7.20 and $7.50 a 100-g. skein, respectively, now $5.40 and $5.62; Saki cotton-and-wool blend, was $7 a 50-g. skein, now $5.25; Laguna viscose-and-linen blend, was $6.40 a 100-g. skein, now $3.84. Knitting Fever King Tut cotton, was $4.80 a 40-g. ball, now $3.36; Galler Cotton Express, was $3.29 a 50-g. ball, now $2.47; Berger du Nord Cotton No. 5, was $3.50 a 50-g. ball, now $2.10. Other sale yarns: Berger du Nord Floré or Madras, Merino Cotton Gin, Knitting Fever Shabon, Mikado Ribbon, and Phildar Confetti. Selected wool and mohair yarns, now 40 to 50 percent off. Checks accepted; no credit cards; all sales final. *Coulter Studios, Inc., 118 East 59th St., second floor (421-8083); Mon.–Sat. 10 a.m.–6 p.m.; through 6/14.* ■



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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru June 10: Homage to Cinema 16: *In the Street; Fireworks; Living in a Reversed World; The Room; Recreation; A Divided World; Blood of the Beasts; Geography of the Body; The Wonder Ring.* #2—Thru June 5: Hollywood's Looniest Cartoons. June 2–4: Tex Avery: Master of the Outrageous. June 5: Daffy Duck—Just Plain Daffy! Opening June 6: *The Cosmic Eye.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. June 4: *Shanghai Express; The Blue Angel* (1929). June 5: Cartoon festival. June 6–7: *The Mystery of Edwin Drood; Emlyn Williams as Charles Dickens.* June 8: *The Roof; Angelo.* June 9: *Monty Python's the Meaning of Life; Life of Brian.* June 10: *Women of the Night; Tokyo After Dark.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru June 5: *Demons; Ninja Turf.* Beg. June 6: *Raw Deal.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Home of the Brave.* #2—*The 19th International Tournée of Animation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Signal 7.* #2—*Absolute Beginners.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 4: *The Night of the Hunter; Home From the Hill.* June 5: *The Rules of the Game; Pépé le Moko.* June 6–7: *On the Waterfront; The Wild One.* June 8: *And Then There Were None; Dead of Night.* June 9: *October; Potemkin.* June 10: *Charlie Chan's Murder Cruise; Charlie Chan in Panama.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 4–5: *Caligula.* June 6–7: *Amadeus.* June 8: *The China Syndrome; Three Days of the Condor.* June 9–10: *Room at the Top; Madame Rosa.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Sweet Liberty.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Hannah and Her Sisters.* #2—*Desert Hearts.* #3—*F/X.* #4—Thru June 5: *Down and Out in Beverly Hills.* Opening June 6: *Invaders From Mars.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—Thru June 5: *Desert Bloom; Hey There, It's Yogi Bear!;* June 4: *Adam's Rib.* Opening June 6: *Raw Deal.* #2—*Ronja Robbersdaughter; 9½ Weeks.* #3—*Short Circuit.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. Thru June 5: *Echo Park.* Opening June 6: *SpaceCamp.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Short Circuit.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Cobra.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru June 5: *Jake Speed.* Opening June 6: *Raw Deal.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*At Close Range.* #2—*Poltergeist II: The Other Side.* #3—*Top Gun.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Short Circuit.* #2—*Jo Jo Dancer, Your Life Is Calling.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Top Gun.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Sweet Liberty.* #2—*Poltergeist II: The Other Side.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru June 5: *The Color Purple.* Opening June 6: *SpaceCamp.* #2—Thru June 5: *Hannah and Her Sisters.* Opening June 6: *Raw Deal.* #3—*Absolute Beginners.* #4—*8 Million Ways to Die.* #5—*Legend; Hey There, It's Yogi Bear!* #6—*F/X.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Jake Speed.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru June 5: *Police Academy 3: Back in Training.* Beg. June 6: *The Color Purple.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—*Wise Guys.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru June 5: *Cobra.* Opening June 6: *Invaders From Mars.* #2—*Cobra.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Sleeping Beauty.* Theater closed to the public June 2-3 & 10.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*At Close Range.* #2—*Demons.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Femmes de Personne.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Demons.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *Cobra.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Absolute Beginners.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru June 5: *On the Edge.* Opening June 6: *Belizaire the Cajun.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru June 5: *The Gods Must Be Crazy.* Opening June 6: *SpaceCamp.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Bliss.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Down and Out in Beverly Hills.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Opening June 6: *Invaders From Mars.* #2—*Jake Speed.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Letter to Brezhnev.* **CORONET**—Thru June 5: *Violets Are Blue.* Opening June 6: *Not Quite Paradise.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *F/X.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Big Trouble.* **CINEMA II**—753-0774. *A Great Wall.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*At Close Range.* #2—832-2720. *Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru June 5: *Ginger & Fred.* Opening June 6: *Raw Deal.* #2—*Poltergeist II: The Other Side.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Sweet Liberty.*

65. UA EAST—First Ave. at 85th St. 249-5100. *At Close Range.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Jake Speed.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Short Circuit.* #2—*Cobra.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—Thru June 5: *Hannah and Her Sisters.* Opening June 6: *Tea in the Harem.* #3—*The Trip to Bountiful.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*What Happened to Kerouac?*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru June 21: Orson Welles. June 3-4: *Catch-22; A Safe Place.* June 5-7: *The Long, Hot Summer; The Lady From Shanghai.* June 8-9: *Compulsion; The Kremlin Letter.* June 10-11: *The Immortal Story; I'll Never Forget What's 'is Name; Get to Know Your Rabbit.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Poltergeist II: The Other Side.* #2—*At Close Range.* #3—*Cobra.* #4—*Top Gun.* #5—*Sweet Liberty.* #6—Thru June 5: *Short Circuit.* Opening June 6: *SpaceCamp.*

86. THALIA—95th St. W. of B'way. 222-3370. June 4: *Ragtime; Welcome to Hard Times.* June 5: *Private Parts; Eating Raoul.* June 6-7: *Crime Wave.* June 8: *La Traviata; The Medium.* June 9: Festival of Animation From New York. June 10: *The Philadelphia Story; Adam's Rib.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Jake Speed.* #2—*Cobra.* #3—Thru June 5: *Demons.* Opening June 6: *Raw Deal.* #4—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Opening June 6: *Invaders From Mars.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Cobra.* #2—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: June 10 at 1: The Great White Whale: *Moby Dick* (1956) by John Huston; Steve Cumbaa, guest speaker. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.-Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. June 4 at 7:30: *The Jungle Book* (1941) by Zoltan Korda, with Sabu.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. June 10 at 8: *Chuquiago* (Bolivia, 1977) by Antonio Eguino, and *For the First Time* (Cuba).

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. June 4 at 1, 3:15, 6 & 8:30: *Simone de Beauvoir* (France, 1978) by Josée Dayan and Malka Ribowska.

FROM HARLEM TO HOLLYWOOD: BLACK FILM AND FILMMAKERS—Apollo Theatre, 253 W. 125th St. 749-5838. Adm. $5. June 5 at 7: Oscar Micheaux documentary; at 8: *Stormy Weather* (1943) by Andrew L. Stone, with Lena Horne, and *Cotton Club.* June 6 at 12 noon: *Claudine* (1974) by John Berry, with Diahann Carroll and James Earl Jones; at 2: *A Raisin in the Sun* (1961) by Daniel Petrie, with Sidney Poitier; 4:30: *Carmen Jones* (1954) by Otto Preminger, with Harry Belafonte; 6:45: *Blacks at Yale;* 8:10: *Bustin' Loose* (1981) by Oz Scott, with Richard Pryor; 10:15: *The Brother From Another Planet* (1984) by John Sayles. June 7 at 11 a.m.: *Sounder* (1972) by Martin Ritt, with Cicely Tyson; 1:15: *Leadbelly* (1976) by Gordon Parks; 3:50: *Nothing but a Man* (1964) by Michael Roemer, with Ivan Dixon; 5:50: *Mandela;* 7:15: *A Soldier's Story* (1984) by Norman Jewison, with Adolph Caesar; 9:30: *Jericho,* with Paul Robeson; 11:15: *Sparkle* (1976) by Sam O'Steen, with Philip Michael Thomas, and *Hair Piece.* June 8 at 11 a.m.: *Brother John* (1972) by James Goldstone, with Sidney Poitier; at 1: *Lady Sings the Blues* (1972) by Sidney J. Furie, with Diana Ross.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon-8, Wed.-Fri. 12 noon-5, Sat.-Sun. 11 a.m.-6, hourly on the hour: Video-Feature. Thru June 22: *Ithuseng* (South Africa, 1984) by Lindy Wilson.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $12; members $10; series tickets available: Discover Japan Through Film: lectures and screenings. June 4 at 6:15: Peter Grilli: "Shinto: Nature, Gods and Man in Japan." Adm. $5; members $4: New Films From Japan. June 6 at 7:30: *A.K.* (1985) by Chris Marker, with Akira Kurosawa, and *Broken Down Film* (1985, animated) by Osamu Tezuka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. June 8 at 12:30 & 2:30: Jewish Voices and Visions: Videotaped interview with Isaac Bashevis Singer by Jack Friedman; Friedman present. Statue of Liberty: June 10 at 5, 6 & 7: "No Wreath, No Trumpet" from *Eternal Light* (NBC, 1954); 5:30, 6:30 & 7:30: "Green Thumb in the City" from *Eternal Light* (NBC, 1968).

THE KITCHEN—512 W. 19th St. 255-5793. Free: Video Viewing Room: June 3-28, Tue.-Sat. 1-6: 1-3: Recent Narrative Work: *Irony* by Ken Feingold, *Face, Fear and Fascination* by Tony Cokes, *Are We All Here?*

JANE SCHAFFHAUSEN

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by Shelly Silver, and other works; 3–4: *Warum wir Manner Die Technik so lieben* by Stefaan Decostere and Chris Dercon; 4–6: Tapes by request.

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. June 8 at 1: *Shut Up, Barbie!* (1974) by Vincent Grenier, Walt Disney's *Thru the Mirror* (1936), *La Cucaracha* (1934) by Kenneth Macgowan, and *Where the Wild Things Are* (1975) by Maurice Sendak.

LATE SHOW FILM SERIES—Dramatis Personae Theatre, 25 E. 4th St. 473-1167. Adm. $5. June 6–7 at 10: 1950s Science Fiction: *The 4D Man* (1959) by Irwin S. Yeaworth Jr., with Robert Lansing; Lansing present; 12 midnight: *Attack of the 50-Foot Woman* (1957) by Nathan Hertz.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program: Twentieth-anniversary retrospective. June 6 at 8: Collage/Animation/Image-Sound: *She-Va* (1973) by Marjorie Keller, *Eel* (1975) by Dave Lee, *Take the 5:10 to Dreamland* (1976) by Bruce Conner, *Swiss Army Knife With Rats and Pigeons* (1981) by Robert Breer, *Is That What You Were Born For,* Part I (1982) by Abigail Child, *Radio Adios* (1982) by Henry Hills, *Adyanta* (1983) by Leslie Thornton, *Everywhere at Once* (1985) by Alan Berliner, and *Geo* (1984) by Robert Cowan. June 7 at 8: Films by Ernie Gehr: *Morning* (1968), *Wait* (1968), *Table* (1976), *Untitled 1977* (1977), *Mirage* (1981), and *Untitled 1981* (1981); Gehr present. June 8 at 8: San Francisco Program: *Tea for Two* (1970) by Al Wong, *Take Off* (1972) by Gunvor Nelson, *Alternations of Perspection* (1977) by David Gerstein, *Song of the Godbody* (1977) by James Broughton and Joel Singer, *Poet in Orbit* (1978) and *Fractive Clusters* (1981) by Singer, *Pools* (1981) by Barbara Hammer with B. Klutinis, *Visible Inventory Six: Motel Dissolve* (1978) by Janis Crystal Lipzin, and *I'd Rather Be in Paris* (1982) by Dominic Angerame.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru June 14: Bob Hope: A Half Century of Radio and Television. Thru June 26: The Arts of Britain's Channel 4: Extending the Medium. Thru Sept. 4: The Vision of Ernie Kovacs.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** June 5 at 2:30 & 6: A History of Cinema Movement: *Zéro de Conduite* (France, 1933) by Jean Vigo, and *Vampyr* (Germany, 1932) by Carl Theodor Dreyer. Thru Aug. 10: Comedy, Italian Style. June 6 at 2:30: *L'Oro di Napoli* (Italy, 1954) by Vittorio De Sica, with De Sica and Sophia Loren; at 6: *Giorni d'Amore* (Italy, 1954) by Giuseppe De Santis, with Marcello Mastroianni. June 7 at 2: *Il Mattatore* (Italy, 1959) by Dino Risi; at 5: *La Grande Guerra* (Italy, 1959) by Mario Monicelli. June 8 at 2: *Il Federale* (Italy, 1961) by Luciano Salce; at 5: *I Soliti Ignoti* (Italy, 1958) by Mario Monicelli. June 9 at 2:30: (See June 7 at 5); at 6: (See June 7 at 2). June 10 at 2:30: (See June 8 at 5); at 6: (See June 8 at 2). June 10 at 6 (free; first come, first serve), at the **Italian Cultural Institute, 686 Park Ave.:** Symposium on Italian comedy with Mario Monicelli, Andrew Sarris, and others. **Titus Theater 2:** June 5 at 3 & 6:30: What's Happening?: *A Man When He Is a Man* (1983) by Valeria Sarmiento. Thru June 29: Saved! Preserved and Restored Film Treasures From the Collection. June 6 at 3: *Tabu* (1931) by F. W. Murnau and Robert Flaherty; 6:30: *The Toll Gate* (1920) by Lambert Hillyer. June 7 at 2:30: *Elephant Boy* (1937) by Robert Flaherty and Zoltan Korda; 5:30: (See June 6 at 3). June 8 at 2:30: *Liebelei* (Germany, 1932) by Max Ophuls; 5:30: *Letter From an Unknown Woman* (1947) by Ophuls, with Joan Fontaine. June 9 at 3: *Never Fear* (1950) by Ida Lupino; 6:30: Cineprobe: *Nature Morte Avec Pommes, Oranges et Pichet* (1979), *Passages* (1980), *Southern Exposure* (1982), and *Social Studies* (1985), all by Adam Zucker; Zucker present. June 10 at 12 noon: *USA Artists #8: Jasper Johns* (1966) by Alan R. Solomon, and *Hanafuda/Jasper Johns* (1980) by Katrina Martin; at 3: *Caught* (1948) by Max Ophuls; 6:30: (See June 8 at 5:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. June 3–7 at 8 & 10, June 8 at 12 noon ("singles" brunch; special adm.), 7:30 & 9:30, June 9 at 8 & 10: *My Beautiful Laundrette* (Great Britain, 1985) by Stephen Frears. June 10 at 8: *Broken Rainbow* (1985) by Maria Florio and Victoria Mudd; guest speaker.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 5: Salute to Independent Filmmakers: 12 noon: *Niagara Falls* (1985) by Lawrence R. Hott and Diane Garey, *America and Lewis Hine* (1984) by Nina Rosenblum and Daniel Allentuck. June 6–7 at 2: 1986 finalists of the New York City Experimental Video and Film Festival. June 10 at 12 noon: *Prince Igor* (U.S.S.R., 1969); 2:30: *A Midsummer Night's Dream* (1935) by Max Reinhardt and William Dieterle. At the **125th Street branch, 224 E. 125th St.,** free (221-7676): June 7 at 2: *I Remember Harlem,* Part I.

P.S. 1—46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Redefining Gender: June 7–8 at 1: *The Woman When Sacred* by Walter Gutman, *I, an Actress* by George Kuchar, *Portraits for the Theater* by Ethyl Eichelberger, *The Dagmar Onassis Story* by Anthony Chase and John Kelly, and *Together and Apart* by Laurie Lynd. Thru June 15: Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free: June 6 at 2: *Roy Lichtenstein* (1975). Adm. $3; members $2: Definitive Statements, Too: Films of the mid-sixties, chosen by critic Andrew Sarris. June 6 at 8: *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964) by Stanley Kubrick, with Peter Sellers.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru June 5: Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Dreamchild* (Great Britain, 1984) by Gavin Millar (continues thru June 19, see below); Tue.–Sun. at 9:30 (separate adm.): *Kiss of the Spider Woman* (Brazil-U.S.A., 1985) by Hector Babenco, with William Hurt and Raul Julia. June 6–19: Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Elena and Her Men* (France, 1956) by Jean Renoir, with Ingrid Bergman; Tue.–Sun. at 9:30 (separate adm.): *Dreamchild* (see above). Public Service (free): Sat.–Sun. at 2: *Homage to Chagall* (Canada, 1977) by Harry Rasky.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. The Great Depression on Film. June 7 at 2: *America Lost and Found* (1980) by Lance Bird.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. June 8 at 1:30: The Feature Film III: *Way Down East* (1920); Peter Williamson, guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru June 15: Gary Hill videotapes. Program I: Tue. at 1:15 & 5:15, Wed.–Sat. at 12:30, Sun. at 12:15 & 4:30. Program II: Tue.–Sat. at 2:30, Tue. at 6:30, Sun. at 1:30. Program III: Tue. at 4, Wed.–Sat. at 11:15 & 3:45, Sun. at 3.

WINDOWS ON WHITE STREET—62 White St. 201-890-1235 (curator Thalia Doukas). Free. Thru June 30, noon–midnight, continuous: *Four Fingers* by Neil Burger, a film installation in two street-level windows.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Cobra.* #2—Thru June 5: *Jake Speed.* Beg. June 6: *Raw Deal.* #3—Thru June 5: *Demons.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Demons.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Top Gun.* #2—Thru June 5: *Sweet Liberty.* Beg. June 6: *SpaceCamp.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Top Gun.* #2—*Short Circuit.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru June 5: *Demons; Ninja Turf.* Beg. June 6: *Raw Deal.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.* #2—*Cobra.* #3—Thru June 5: *Demons.* Beg. June 6: *SpaceCamp.* #4—*Jake Speed.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Cobra.* #2—*Jake Speed.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Poltergeist II: The Other Side.* #3—*Short Circuit.* #4—*Demons.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru June 5: *Hannah and Her Sisters.* #2—Thru June 5: *Sweet Liberty.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #3—Thru June 5: *Down and Out in Beverly Hills.* Beg. June 6: *Invaders From Mars.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1 & #2—*Cobra.* #3—*Short Circuit.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Top Gun.* #2—*Sweet Liberty.* #3—*Demons.* #4 & #5—*Poltergeist II: The Other Side.* #6—*Jake Speed.* #7—Thru June 5: *No Retreat, No Surrender.* Beg. June 6: *SpaceCamp.* #8—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #9 & #10—*Cobra.* #11—*Critters.* #12—*Jo Jo Dancer, Your Life Is Calling.*

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Jake Speed.* #2—*Demons.* #3—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #4—*Short Circuit.* #5—Thru June 5: *8 Million Ways to Die; No Retreat, No Surrender.* Beg. June 6: *Raw Deal.* #6—Thru June 5: *Brazil.* Beg. June 6: *Invaders From Mars.* #7—*Hannah and Her Sisters; Down and Out in Beverly Hills.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—*Top Gun.* #4—*Sweet Liberty.* #5—Thru June 5: *Desert Bloom.* Beg. June 6: *Say Yes.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Wise Guys; Hannah and Her Sisters.* #2—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Say Yes.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—*Sweet Liberty.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Cobra.* #2—*Short Circuit.* #3—*Desert Bloom.* #4—Thru June 5: *Wise Guys.* Thru June 6: *SpaceCamp.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Jake Speed.* #2—*Wildcats.* #3—*F/X.* #4—*Demons.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Poltergeist II: The Other Side.* #2—*Cobra.* #3—*Jake Speed.* #4—Thru June 5: *Sweet Liberty.* Beg. June 6: *Invaders From Mars.* #5—*Top Gun.* #6—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Short Circuit.* #2—*Sweet Liberty.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—Thru June 5: *Short Circuit.* Beg. June 6: *SpaceCamp.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *Raw Deal.* #4—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Top Gun.* #2—*Sweet Liberty.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *Raw Deal.* #2—*Short Circuit.* #3—*Poltergeist II: The Other Side.* #4—*Cobra.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*Jake Speed.* #2—Beg. June 6: *Invaders From Mars.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *Jo Jo Dancer, Your Life Is Calling.* #2—Thru June 5: *Violets Are Blue.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru June 5: *Pretty in Pink.* Beg. June 6: *Raw Deal.* #2—*Jake Speed.* #3—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.* #4—*Cobra.* #5—Thru June 5: *Wise Guys.* Beg. June 6: *SpaceCamp.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Top Gun.* #2—Thru June 5: *Sweet Liberty.* Beg. June 6: *When Father Was Away on Business.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.* #4—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.* #5—*Jake Speed.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Cobra.* #2—Thru June 5: *Demons; Mutilator.* Beg. June 6: *Raw Deal.*

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Demons.* #2—*Jake Speed.* #3—*Cobra.* #4—*Poltergeist II: The Other Side.* #5—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.* #6—Thru June 5: *F/X.* Beg. June 6: *SpaceCamp.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Short Circuit.* #2—*Sweet Liberty.* #3—*The Trip to Bountiful.* #4—*Desert Bloom.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru June 5: *The Jewel of the Nile; Commando.* Beg. June 6: *Cobra.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—Thru June 5: *Wise Guys.* Beg. June 6: *SpaceCamp.* #2—Beg. June 6: *Raw Deal.* #3—*Sweet Liberty.* #4—*Hannah and Her Sisters; Hey There, It's Yogi Bear!* #5—*Jake Speed.* #6—*F/X.* #7—*Down and Out in Beverly Hills.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Poltergeist II: The Other Side.* #2—*Jake Speed.* #3—*F/X.* #4—*Police Academy 3.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Cobra.* #2—*Top Gun.* #3—*Short Circuit.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #2—*Down and Out in Beverly Hills.* #3—*Poltergeist II: The Other Side.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Demons.* #2—Thru June 5: *Jake Speed.* Beg. June 6: *SpaceCamp.* #3—Thru June 5: *The Color Purple.* Beg. June 6: *Raw Deal.* #4—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *Invaders From Mars.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Sweet Liberty.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Money Pit.* #2—Thru June 5: *Down and Out in Beverly Hills.* Beg. June 6: *Violets Are Blue.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Jake Speed.* #2—*The Trip to Bountiful.* #3—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *SpaceCamp.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Desert Bloom.* #2—*Violets Are Blue.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Sweet Liberty.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Cobra.* #2—*Demons.* #3—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *Raw Deal.* #4—Thru June 5: *Short Circuit.* Beg. June 6: *Invaders From Mars.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru June 5: *No Retreat, No Surrender; Desert Hearts.* Beg. June 6: *SpaceCamp.* #2—Thru June 5: *Wise Guys.* Beg. June 6: *Raw Deal.* #3—*Jake Speed.* #4—*Demons.* #5—Thru June 5: *Sweet Liberty.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Top Gun.* #2—Thru June 5: *Short Circuit.* Beg. June 6: *Invaders From Mars.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Top Gun.* #2—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Police Academy 3.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru June 5: *Demons.* Beg. June 6: *Invaders From Mars.* #2—*Jake Speed.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.* #2—*Cobra.* #3—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *SpaceCamp.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Turtle Diary.* #2—Beg. June 6 (tent.): *Wise Guys.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Cobra.* #2—Thru June 5: *Demons.* Beg. June 6: *SpaceCamp.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Critters; A Nightmare on Elm Street, Part 2.* #2—*The Color Purple.* #3—*Legend.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Top Gun.* #2—Thru June 5: *Short Circuit.* Beg. June 6: *SpaceCamp.*

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400. ELTINGVILLE—AMBOY—356-3800. #1—*Jake Speed.* #2—*Short Circuit.*

401. NEW DORP—HYLAN—351-6601. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

402. NEW DORP—LANE—351-2110. Thru June 5: *Demons.*

403. NEW DORP—RAE—979-0444. #1—*Cobra.* #2—*Short Circuit.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru June 5: *Sweet Liberty.* Beg. June 6: *Invaders From Mars.* #2—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *SpaceCamp.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cobra.* #2—*Demons.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Demons.* #2—*Jake Speed.*

501. BELLMORE—MOVIES—783-7200. Thru June 5: *Hannah and Her Sisters.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Cobra.* #2—*Hannah and Her Sisters.* #3—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *Invaders From Mars.* #4—*Demons.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Short Circuit.* #4—Thru June 5: *Demons.* Beg. June 6: *Invaders From Mars.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Cobra.* #2—*Top Gun.* #3—*Short Circuit.* #4—Beg. June 6: *SpaceCamp.*

507. GREAT NECK—SQUIRE—466-2020. #1—*Cobra.* #2—Thru June 5: *Top Gun.* Beg. June 6: *SpaceCamp.* #3—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.*

508. HEWLETT—RKO—791-6768. June 4–10: *Down and Out in Beverly Hills.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *Invaders From Mars.* #2—*Demons.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—Thru June 5: *Wise Guys.* Beg. June 6: *SpaceCamp.* #4—*Top Gun.* #5—Thru June 5: *F/X.* Beg. June 6: *Raw Deal.* #6—*Jake Speed.*

511. LAWRENCE—RKO—371-0203. #1—*Top Gun.* #2—Thru June 5: *A Nightmare on Elm Street; A Night-

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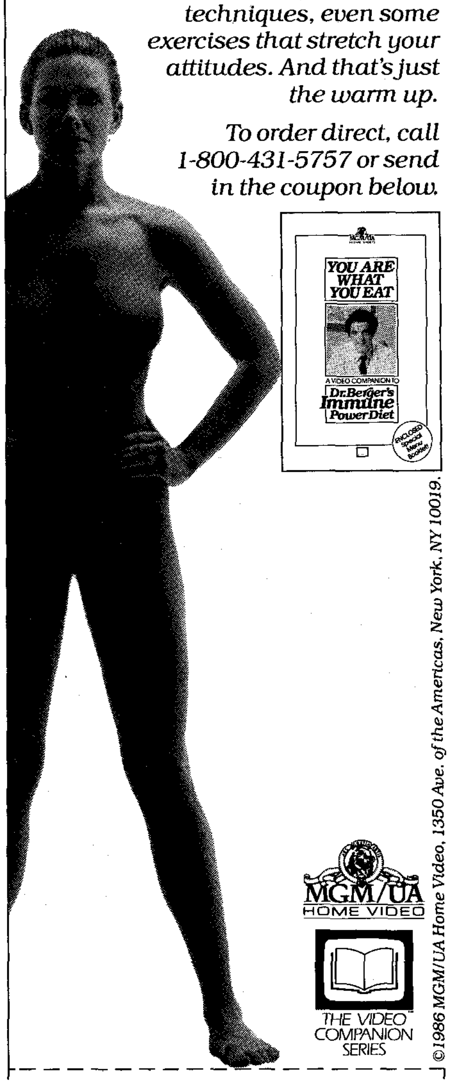

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mare on Elm Street, Part 2. Beg. June 6: *Raw Deal.* #3—*Poltergeist II: The Other Side.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Brazil.* #2—*Down and Out in Beverly Hills.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.* #3—*Jake Speed.* #4—*Sweet Liberty.* #5—Thru June 5: *Poltergeist II: The Other Side.* Beg. June 6: *SpaceCamp.* #6—*Short Circuit.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru June 5: *Wise Guys.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Short Circuit.* #2—Thru June 5: *Desert Bloom.* Beg. June 6: *SpaceCamp.* #3—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *Invaders From Mars.* #4—*Jake Speed.*

516. LYNBROOK—STUDIO ONE—599-1444. *My Beautiful Laundrette.*

517. MALVERNE—TWIN—599-6966. #1—Thru June 5: *The Color Purple.* Beg. June 6 (tent.): *Turtle Diary.* #2—Thru June 5: *Brazil.*

518. MANHASSET—MANHASSET—627-7887. #1—Thru June 5: *Jake Speed.* Beg. June 6: *Short Circuit.* #2—*Desert Bloom.* #3—Thru June 5: *Out of Africa.* Beg. June 6: *Top Gun.*

519. MASSAPEQUA—PEQUA—799-6464. *Top Gun.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *SpaceCamp.* #2—*Sweet Liberty.* #3—*Poltergeist II: The Other Side.* #4—*Jake Speed.* #5—Thru June 5: *Demons.* Thru June 5: *Invaders From Mars.* #6—*Short Circuit.* #7—Thru June 5: *Wise Guys.* Beg. June 6: *Raw Deal.* #8 & #9—*Cobra.*

521. MERRICK—TWIN—546-1270. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Hannah and Her Sisters.* #2—*Jake Speed.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru June 5: *Hannah and Her Sisters.* #2—Program unavailable.

524. OLD BETHPAGE—CINE CAPRI—752-1610. *The Money Pit.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*The Color Purple.* #2—*Hannah and Her Sisters.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Sweet Liberty.* #2—*Cobra.* #3—*Desert Bloom.* #4—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *SpaceCamp.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Cobra.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Fire With Fire.* #2—*Sweet Liberty.*

530. ROSLYN—ROSLYN—621-8488. #1—*Poltergeist II: The Other Side.* #2—*My Beautiful Laundrette.*

531. SYOSSET—SYOSSET—921-5810. #1—*Desert Bloom.* #2—*Cobra.* #3—*Short Circuit.*

532. SYOSSET—UA CINEMA 150—364-0700. *At Close Range.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru June 5: *Down and Out in Beverly Hills.* Beg. June 6: *SpaceCamp.* #2—*F/X.* #3—*Short Circuit.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3 & #4—*Cobra.* #5—*Poltergeist II: The Other Side.* #6—*The Color Purple.* #7—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #8—*Wise Guys.* #9—*Jake Speed.* #10—*Demons.* #11—*Sweet Liberty.* #12—*At Close Range.*

535. WANTAGH—RKO—781-6969. June 4–10: *Down and Out in Beverly Hills.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Cobra.* #2—Thru June 5: *Poltergeist II: The Other Side.* Beg. June 6: *SpaceCamp.* #3—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—*On Valentine's Day.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru June 5: *9½ Weeks.* Beg. June 6: *Invaders From Mars.* #2—*Desert Bloom.* #3—*Short Circuit.*

601. BABYLON—RKO—669-0700. #1—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *SpaceCamp.* #2—*Jake Speed.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Top Gun.* #2—*Sweet Liberty.* #3—*Fire With Fire.*

603. BAY SHORE—CINEMA—665-1722. *Demons.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru June 5: *Top Gun; Pretty in Pink.* Beg. June 6: *Raw Deal.* #2—Thru June 5: *Short Circuit; Iron Eagle.* Beg. June 6: *SpaceCamp.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Jake Speed.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Demons.* #3—Thru June 5: *The Money Pit.* Beg. June 6: *SpaceCamp.* #4 & #5—*Cobra.* #6—*Wise Guys.* #7 & #8—*Poltergeist II: The Other Side.* #9—*Top Gun.* #10—*Sweet Liberty.* #11—*Jake Speed.* #12—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.*

608. COMMACK—DRIVE-IN—499-2900. *Cobra.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Sweet Liberty.* #2—*At Close Range.* #3—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #4—*Top Gun.* #5—*Poltergeist II: The Other Side.* #6 & #7—*Cobra.* #8—*Jake Speed.* #9—*Demons.* #10—Thru June 5: *Wise Guys.* Beg. June 6: *SpaceCamp.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*F/X.*

611. CORAM—PINE—698-6442. #1—*Short Circuit.* #2—*Hannah and Her Sisters.* #3—*Poltergeist II: The Other Side.* #4—*Demons.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Poltergeist II: The Other Side.* #2—*Cobra.* #3—*Top Gun.* #4—Thru June 5: *Sweet Liberty.* Beg. June 6: *SpaceCamp.* #5—*Short Circuit.* #6—Thru June 5: *Demons.* Beg. June 6: *Invaders From Mars.* #7—Beg. June 6: *Raw Deal.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Cobra.* #2—*Short Circuit.* #3—Thru June 5: *Desert Bloom.* Beg. June 6: *SpaceCamp.* #4—Thru June 5: *Desert Hearts.* Beg. June 6: *Invaders From Mars.* #5—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *Raw Deal.*

614. ELWOOD—ELWOOD—499-7800. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

616. FIRE ISLAND—COMMUNITY—583-5184. June 6–7: *Out of Africa.*

617. GREENPORT—GREENPORT—477-0500. Thru June 5: *F/X.* Beg. June 6 (tent.): *Sweet Liberty.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Top Gun.* #2—*Cobra.* #3—Thru June 5: *Sweet Liberty.* Beg. June 6: *Invaders From Mars.* #4—*Short Circuit.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Poltergeist II: The Other Side.*

620. ISLIP—ISLIP—581-5200. #1—*Sweet Liberty.* #2—*Short Circuit.* #3—*Jake Speed.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru June 5: *The Money Pit.*

623. LINDENHURST—LINDENHURST—888-5400. Thru June 5: *The Money Pit.* Beg. June 6: *Out of Africa.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Cobra.* #2—*Sweet Liberty.* #3—Thru June 5: *Jake Speed.* Beg. June 6: *Invaders From Mars.* #4—Thru June 5: *F/X.* Beg. June 6: *SpaceCamp.* #5—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.*

625. MONTAUK—THE MOVIES—668-2393. June 6–8: Program unavailable.

627. NORTHPORT—NORTHPORT—261-8600. Thru June 5: *The Color Purple.* Beg. June 6: *The Money Pit.*

628. OAKDALE—OAKDALE—589-8118. Thru June 5: *Gung Ho.* Beg. June 6: *The Money Pit.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—Thru June 5: *Top Gun.* Beg. June 6: *SpaceCamp.* #2—*Cobra.* #3—*Demons.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Poltergeist II: The Other Side.* #2—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Sweet Liberty.* **WEST**—*Cobra.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. June 4–10: *Down and Out in Beverly Hills.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru June 5: *8 Million Ways to Die; Iron Eagle.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru June 5: *Parting Glances.* Beg. June 6: *Sotto . . . Sotto.*

636. SAYVILLE—SAYVILLE—589-0232. #1—Thru June 5: *Jake Speed.* Beg. June 6: *Raw Deal.* #2—*Poltergeist II: The Other Side.* #3—*Sweet Liberty.*

637. SHIRLEY—DRIVE-IN—281-5444. *Poltergeist II: The Other Side.*

639. SMITHTOWN—SMITHTOWN—265-1551. Thru June 5: *Short Circuit.* Beg. June 6: *SpaceCamp.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Top Gun.*

641. STONY BROOK—LOEWS—751-2300. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—*Sweet Liberty.*

642. WEST ISLIP—TWIN—669-2626. #1—Thru June 5: *Out of Africa.* #2—Thru June 5: *The Color Purple.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Sweet Liberty.* #2—*Top Gun.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Cobra.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Short Circuit.* #2—Thru June 5: *F/X.* Beg. June 6 (tent.): *The Trip to Bountiful.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Top Gun.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*At Close Range.* #2—Thru June 5: *Short Circuit.* Beg. June 6: *Invaders From Mars.* #3—*Jake Speed.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Short Circuit.* #2—*My Beautiful Laundrette.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Cobra.* #2—*Top Gun.* #3—Thru June 5: *Desert Bloom.* Beg. June 6: *Raw Deal.* #4—Thru June 5 (tent.): *The Money Pit.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru June 5: *Short Circuit.* Beg. June 6: *SpaceCamp.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1 & #2—*Cobra.* #3—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.* #4—*Jake Speed.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru June 5: *Smooth Talk.* Beg. June 6: *Down and Out in Beverly Hills.* #2—Thru June 5: *The Trip to Bountiful.* Beg. June 6: *Raw Deal.* #3—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *SpaceCamp.* #4—*Cobra.* #5—*Sweet Liberty.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru June 5: *Down and Out in Beverly Hills.* Beg. June 6 (tent.): *Wise Guys.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Short Circuit.* #2—*Top Gun.* #3—*Jo Jo Dancer, Your Life Is Calling.* #4—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.* #5—Thru June 5: *Jake Speed.* Beg. June 6: *Raw Deal.* #6—*Cobra.* #7—*Poltergeist II: The Other Side.*

712. OSSINING—ARCADIAN—941-5200. #1—*Cobra.* #2—*Sweet Liberty.* #3—Thru June 5: *F/X.* Beg. June 6: *Invaders From Mars.*

713. PEEKSKILL—BEACH—737-6262. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Poltergeist II: The Other Side.* #3—*Hannah and Her Sisters.* #4—*Short Circuit.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Top Gun.* #2—Thru June 5: *The Money Pit.* Beg. June 6: *SpaceCamp.* #3—*Jake Speed.* #4—Thru June 5: *Gung Ho.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru June 5: *Hannah and Her Sisters.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

717. RYE—RYE RIDGE—939-8177. #1—*Top Gun.* #2—*Sweet Liberty.*

718. SCARSDALE—FINE ARTS—723-6699. *Desert Hearts.*

719. SCARSDALE—PLAZA—725-0078. Thru June 5: *Police Academy 3.* Beg. June 6: *Hannah and Her Sisters.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Sweet Liberty.* #2—Beg. June 6 (tent.): *Invaders From Mars.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru June 5 (tent.): *Police Academy 3.* Beg. June 6:

SpaceCamp. #2—*Poltergeist II: The Other Side.* #3—Thru June 5: *Gung Ho.* #4—*Jake Speed.*

723. YONKERS—MOVIELAND—793-0002. #1—*Cobra.* #2 & #3—*Sweet Liberty.* #4 & #5—*Top Gun.* #6—Beg. June 6: *Raw Deal.*

724. YONKERS—PARK HILL—969-4477. #1—*Demons.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Poltergeist II: The Other Side.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Poltergeist II: The Other Side.* #2—Thru June 5: *Poltergeist II: The Other Side.* Beg. June 6: *Invaders From Mars.* #3—*Cobra.* #4—Thru June 5: *Cobra.* Beg. June 6: *Raw Deal.* #5—*Desert Bloom.* #6—*Sweet Liberty.* #7—*Short Circuit.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Sweet Liberty.* #2—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru June 5: *Cobra; Mad Max Beyond Thunderdome.* Beg. June 6: *Raw Deal; The Terminator.*

752. NANUET—MALL—623-6336. *Cobra.*

753. NANUET—ROUTE 59—623-3355. *At Close Range.*

754. NANUET—RKO MOVIES—623-0211. #1—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Raw Deal.* #2—*Sweet Liberty.* #3—Thru June 5: *Pretty in Pink.* Beg. June 6: *Invaders From Mars.* #4—*Short Circuit.* #5—*Poltergeist II: The Other Side.*

755. NEW CITY—TOWN—634-5100. #1—*Top Gun.* #2—*Sweet Liberty.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

757. NYACK—CINEMA EAST—358-6631. Thru June 5: *The Jewel of the Nile.* Beg. June 6: *SpaceCamp.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Program unavailable.

760. PEARL RIVER—PEARL RIVER—735-6500. *Top Gun.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Demons.*

762. SPRING VALLEY—PIX—425-6902. #1—*Poltergeist II: The Other Side.* #2—Thru June 5: *Hannah and Her Sisters.* Beg. June 6: *SpaceCamp.*

763. STONY POINT—9 W CINEMA—942-0303. *Poltergeist II: The Other Side.*

764. SUFFERN—LAFAYETTE—357-6030. *Jake Speed.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Short Circuit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Sweet Liberty.* #2—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.*

801. DANBURY—CINE—743-2200. #1—*At Close Range.* #2—*Short Circuit.* #3—Thru June 5: *The Trip to Bountiful.* Beg. June 6: *SpaceCamp.*

802. DANBURY—CINEMA—748-2923. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

803. DANBURY—PALACE—748-7496. #1—*Cobra.* #2—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.* #3—Thru June 5: *Jake Speed.* Beg. June 6: *Invaders From Mars.*

804. DARIEN—PLAYHOUSE—655-0100. *Sweet Liberty.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Sweet Liberty.* #2—*Cobra.*

806. FAIRFIELD—COUNTY—334-1411. *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.*

807. GREENWICH—CINEMA—869-6030. #1—*Sweet Liberty.* #2—*Down and Out in Beverly Hills.*

808. GREENWICH—PLAZA—869-4030. #1—*My Beautiful Laundrette.* #2—*Desert Hearts.* #3—*At Close Range.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Top Gun.* #2—*Cobra.*

810. NORWALK—CINEMA—838-4504. #1—*Jake Speed.* #2—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.*

811. NORWALK—NORWALK—866-9202. *Cobra.*

812. RIDGEFIELD—CINEMA—438-3338. Thru June 5: *Gung Ho; Hannah and Her Sisters; Care Bears Movie II.*

813. SOUTH NORWALK—SONO—866-9202. June 3–5: *Always.* June 6–12: *The Trip to Bountiful;* June 10–12: *The Harder They Come.*

814. SPRINGDALE—STATE—325-0250. #1—Thru June 5: *The Money Pit.* Beg. June 6 (tent.): *Wise Guys.* #2—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.*

815. STAMFORD—AVON—324-9205. #1—*Cobra.* #2—Thru June 5: *Demons.* Beg. June 6: *Invaders From Mars.*

816. STAMFORD—CINEMA—324-3100. #1—*Poltergeist II: The Other Side.* #2—Thru June 5: *Jake Speed.* Beg. June 6: *Raw Deal.* #3—*Short Circuit.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Top Gun.* #2—Thru June 5: *Desert Bloom.* Beg. June 6: *SpaceCamp.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—Thru June 5: *Short Circuit.* Beg. June 6: *Raw Deal.*

820. WESTPORT—FINE ARTS—227-3324. #1—Thru June 5: *Sweet Liberty.* Beg. June 6: *SpaceCamp.* #2—*Short Circuit.* #3—227-9619. *Poltergeist II: The Other Side.* #4—226-6666. *My Beautiful Laundrette.*

821. WESTPORT—POST—227-0500. *Top Gun.*

822. WILTON—CINEMA—762-5678. *The Trip to Bountiful.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Top Gun.* #2—*Cobra.* #3—Thru June 5: *Demons.* Beg. June 6: *Raw Deal.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Sweet Liberty.* #2—Thru June 5: *Wise Guys.* Beg. June 6: *SpaceCamp.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Critters; A Nightmare on Elm Street, Part 2.* #2—*Poltergeist II: The Other Side.* #3—*Jake Speed.*

903. JERSEY CITY—STATE—653-5200. #1—*Cobra.* #2—*Demons.* #3—Thru June 5: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 6: *Raw Deal.* #4—Thru June 5: *Death Wish 3; Murphy's Law.* Beg. June 6: *Invaders From Mars.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1 & #4—*Poltergeist II: The Other Side.* #2—*Jake Speed.* #3—*Jo Jo Dancer, Your Life Is Calling.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Top Gun.* #2—*Short Circuit.* #3—*Cobra.* #4—*Sweet Liberty.* #5—*Wise Guys.* #6—*At Close Range.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru June 5: *8 Million Ways to Die; The Hitcher.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jo Jo Dancer, Your Life Is Calling.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Cobra.* #2—Thru June 5: *Top Gun.* Beg. June 6: *Invaders From Mars.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Jake Speed.*

914. LIVINGSTON—COLONY—992-0800. *Sweet Liberty.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Hannah and Her Sisters.*

916. MILLBURN—RKO—376-0800. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*My Beautiful Laundrette.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #2—Thru June 5: *The Color Purple.* Beg. June 6: *Raw Deal.* #3—*Demons.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Poltergeist II: The Other Side.* #2—Thru June 5: *Short Circuit.* Beg. June 6: *SpaceCamp.* #3—Thru June 5 (tent.): *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Short Circuit.* #2—Thru June 5: *Short Circuit.* Beg. June 6: *SpaceCamp.* #3—Thru June 5: *Desert Bloom.* Beg. June 6: *Invaders From Mars.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Cobra.* #2—*Top Gun.* #3—*Jake Speed.*

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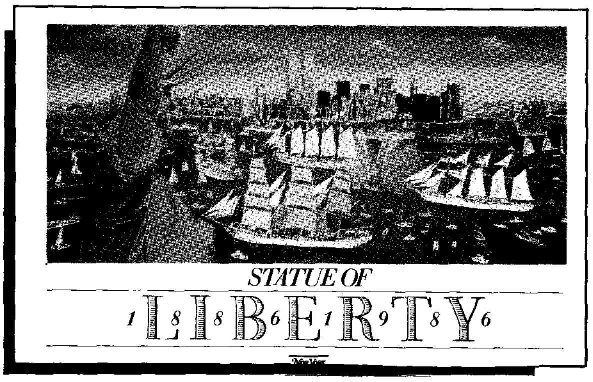
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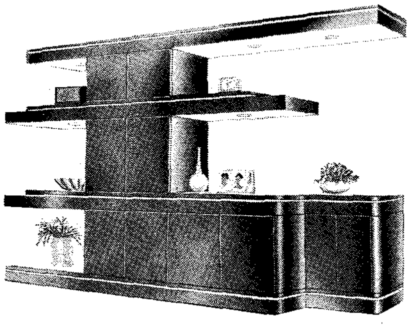

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Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru June 5: *The Money Pit.*

931. CRANFORD—RKO—276-9120. #1—*Sweet Liberty.* #2—*Poltergeist II: The Other Side.*

933. LINDEN—TWIN—925-9787. #1—*Poltergeist II: The Other Side.* #2—Thru June 5: *Jake Speed.* Beg. June 6: *SpaceCamp.*

934. ROSELLE PARK—PARK—245-0358. *Hannah and Her Sisters.*

935. SUMMIT—STRAND—273-3900. *Short Circuit.*

936. UNION—FIVE POINTS—964-3466. #1—*Cobra.* #2—Thru June 5: *Cobra.* Beg. June 6: *Raw Deal.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Official Story.*

938. UNION—RKO—686-4373. #1—*Top Gun.* #2—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.*

939. WESTFIELD—RIALTO—232-1288. #1—*Short Circuit.* #2—*Jake Speed.* #3—*The Trip to Bountiful.*

940. WESTFIELD—TWIN—654-4720. #1—Thru June 5 (tent.): *Hannah and Her Sisters.* #2—Thru June 5 (tent.): *Wise Guys.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Program unavailable.

951. CLOSTER—CLOSTER—768-8800. *Top Gun.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Wise Guys.* #2—*Jake Speed.* #3—*Sweet Liberty.* #4—*Top Gun.*

953. EMERSON—TOWN—261-1000. #1—Beg. June 6: *SpaceCamp.* #2—Beg. June 6: *Raw Deal.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Demons.*

955. FAIRVIEW—TWIN—941-2424. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.*

956. FORT LEE—LINWOOD—944-6900. #1—*Cobra.* #2—Thru June 5: *Cobra.* Beg. June 6: *Invaders From Mars.*

957. FORT LEE—SHARON—224-0202. Thru June 5: *The Gods Must Be Crazy.*

958. OAKLAND—TWIN—337-4478. #1—*Jake Speed.* #2—*Cobra.*

960. PARAMUS—CINEMA 35— 845-5070. *Demons.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Sweet Liberty.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Top Gun.* #2—Thru June 5: *No Retreat, No Surrender.* Beg. June 6: *Invaders From Mars.* #3—*My Beautiful Laundrette.* #4—Thru June 5: *Desert Hearts.* Beg. June 6: *SpaceCamp.* #5—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* #6—*Short Circuit.* #7 & #10—*Cobra.* #8—*Hannah and Her Sisters.* #9—*At Close Range.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Jake Speed.* #2—Thru June 5: *Poltergeist II: The Other Side.* Beg. June 6: *Raw Deal.* #3—*Poltergeist II: The Other Side.*

965. RAMSEY—CINEMA—825-2090. *Poltergeist II: The Other Side.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru June 5: *Down and Out in Beverly Hills.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Top Gun.* #2—*Short Circuit.* #3—Thru June 5: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 6: *Invaders From Mars.* #4—Thru June 5: *Wise Guys.* Beg. June 6: *Raw Deal.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Jake Speed.* #2—Thru June 5: *Blue City; GoBots: Battle of the Rock Lords.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Sweet Liberty.* #2—*The Money Pit.* #3—*Down and Out in Beverly Hills.* #4—*Violets Are Blue.* #5—*Demons.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Sweet Liberty.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Cobra.* #2—*Short Circuit.* #3—*Poltergeist II: The Other Side.* #4—Thru June 5: *Poltergeist II: The Other Side.* Beg. June 6: *Invaders From Mars.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. (May 5, 1986) PG-13. **5, 33, 47**

AT CLOSE RANGE—(1 hr. 55 min., '86) Reviewed in this issue. R. **25, 39, 60, 65, 85, 532, 534, 609, 702, 753, 801, 808, 905, 963**

BELIZAIRE THE CAJUN—(1 hr. 45 min., '85) Set in Louisiana in 1859, the adventures of a Cajun village faith healer who tries to fight the oppressive acts of local plantation owners. With Armand Assante, Gail Youngs, and Michael Schoeffling. Written and directed by Glen Pitre. PG-13. **48**

BIG TROUBLE—(1 hr. 33 min., '85) A comedy about a middle-class family man who, unable to fund his children's education, becomes involved in an insurance scam. With Peter Falk, Alan Arkin, Beverly D'Angelo, Charles Durning, and Robert Stack. Written by Warren Bogle. Dir. John Cassavetes. R. **56**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **50**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but director Terry Gilliam (formerly of Monty Python) has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6, 200, 512, 517**

COBRA—(1 hr. 27 min., '86) Reviewed in this issue. R. **23, 37, 45, 68, 85, 88, 89, 100, 105, 107, 112, 113, 201, 204, 206, 208, 212, 214, 217, 219, 220, 300, 301, 303, 307, 315, 320, 322, 403, 405, 504, 506, 507, 520, 527, 528, 531, 534, 536, 604, 607, 608, 609, 612, 613, 618, 624, 629, 632, 644, 705, 707, 708, 710, 712, 723, 725, 751, 752, 756, 803, 805, 809, 811, 815, 819, 900, 903, 905, 911, 922, 936, 956, 958, 963, 974**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **33, 35, 309, 323, 517, 525, 534, 627, 642, 918**

THE COSMIC EYE—(1 hr. 12 min., 85) An animated feature by independent filmmaker Faith Hubley about three musicians from space and their experiences on Earth. **1**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight rebuffs his stepdaughter again and again, introducing her to one of the most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin, looking Anne Baxterish with her upswept, sculpted hair, makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **20, 80, 201, 204, 302, 313, 515, 518, 527, 531, 600, 613, 705, 725, 818, 920**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11, 316, 613, 718, 808, 963**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **11, 36, 52, 111, 200, 304, 308, 311, 508, 512, 533, 535, 633, 708, 709, 807, 967, 971**

ECHO PARK—(1 hr. 33 min., '86) An entirely pleasant home-movieish picture about young people in Los Angeles living on the fringes of show business. It doesn't add up to much, but it's charming and funny, and you could do a lot worse for a casual Friday-night date. With Tom Hulce and Susan Dey. Written by Michael Ventura. Dir. Robert Dornhelm. (May 12, 1986) R. **21**

★ **8 MILLION WAYS TO DIE**—(1 hr. 55 min., '86) Violent, profane, and extremely entertaining crime thriller directed by Hal Ashby. The hero is an alcoholic and seedy man of honor—the dour ex-cop Matthew Scudder (Jeff Bridges). Like the private-eye heroes of the forties classics, Scudder enters into ambiguous and sinister situations of unlimited danger. A frightened hooker (Alexandra Paul, giving a deliriously masochistic performance) demands his protection, and when the terrified girl is killed, Scudder, however decrepit, must avenge her death. He goes up against two proudly sleazy men—a black pimp, played by the TV actor Randy Brooks as a combustible, indignant man who feels oppressed by the judgment of others; and an obscene Colombian drug dealer, played by Andy Garcia, who wears slick black hair in a tiny ponytail and talks with small ferretlike twitches. Ashby allows his actors to improvise, which adds to the atmosphere of crazy aggressiveness. Bridges and Rosanna Arquette, as the smart prostie who helps Scudder, develop a Punch-and-Judy rhythm together, and the whole movie explodes in a prolonged violent confrontation that for sustained hilarity and wildness makes the shoot-outs in *Miami Vice* look tame. Ashby pushes scruffy naturalism to the border of farce. (May 12, 1986) R. **33, 200, 634, 907**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 33, 55, 205, 300, 304, 306, 510, 533, 610, 617, 624, 700, 712**

FEMMES DE PERSONNE—(1 hr. 46 min., '84) In French, Eng. subtitles. The story of four women—single, married, or divorced—and their relationships with men.

With Marthe Keller, Philippe Léotard, Fanny Cottençon, Caroline Cellier, and Elisabeth Etienne. Dir. Christopher Frank. **40**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage and instincts are the only things that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **62**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **49, 957**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A Chinese American computer executive, together with his American-born wife and teenage son, visits his homeland for the first time since leaving 30 years before. The first American-Chinese feature film co-production. Starring Peter Wang, who directed and co-wrote the script with Shirley Sun. PG. **56**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 33, 61, 81, 110, 200, 202, 216, 304, 310, 312, 501, 504, 509, 515, 522, 523, 525, 527, 611, 613, 713, 715, 719, 762, 812, 915, 934, 940, 963**

HARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **84**

HOME OF THE BRAVE—(1 hr. 30 min., '86) In this concert film, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense*, is devoid of sustained interest and dramatic power. Dir. Anderson. (May 12, 1986) **4**

INVADERS FROM MARS—(1 hr. 34 min., '86) A new version of the 1953 sci-fi thriller, told from a young boy's point of view, about aliens who take over the minds of people in a small town. With Karen Black, Hunter Carson, Timothy Bottoms, Laraine Newman, Bud Cort, and Louise Fletcher. Screenplay by Dan O'Bannon and Don Jakoby, based on Richard Blake's screenplay for the original film. Dir. Tobe Hooper. PG. **11, 37, 53, 88, 89, 111, 200, 206, 212, 215, 217, 219, 309, 315, 317, 319, 404, 504, 505, 509, 515, 520, 600, 612, 613, 618, 624, 702, 710, 712, 720, 725, 754, 803, 815, 903, 911, 919, 920, 938, 956, 963, 968**

JAKE SPEED—(1 hr. 44 min., '86) A young American banker, vacationing in Paris with her younger sister, seeks the aid of adventure-story hero Jake Speed when her sister is kidnapped by an evil band of white-slave traders. With Wayne Crawford, Dennis Christopher, Karen Kopins, and John Hurt. Written by Crawford and Andrew Lane. Dir. Lane. PG. **24, 34, 53, 66, 88, 100, 105, 107, 113, 200, 205, 206, 215, 217, 219, 300, 304, 306, 309, 312, 316, 319, 400, 500, 510, 513, 515, 518, 520, 522, 534, 601, 606, 607, 609, 620, 624, 636, 702, 707, 710, 714, 722, 764, 803, 810, 816, 902, 904, 912, 922, 933, 939, 952, 958, 964, 970**

JO JO DANCER, YOUR LIFE IS CALLING—(1 hr. 37 min., '86) Soft, evasive, self-pitying autobiographical film co-scripted and directed by Richard Pryor. The great comic tells the barely disguised story of his childhood, his early years in show business, his love life, drug habits, and near-self-immolation. He takes a sorrowing and high-minded view: The sinner repents. This is certainly any sinner's right, but is it also the artist's? Pryor never really tells us why he needed the drugs, or, a more dangerous subject, what he got out of them as a performer. He presents himself as a tense and vulnerable man demanding love, and he blames most of his problems on parasitical whites. Skip this movie and rent Pryor's incomparable concert-performance films on cassette. With Billy Eckstine, Paula Kelly, and Debbie Allen. (May 12, 1986) R. **10, 30, 53, 109, 111, 113, 212, 214, 216, 309, 315, 504, 520, 534, 607, 710, 713, 724, 814, 903, 904, 910, 954**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet film from England about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with a walrus mustache and nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor, the blond, blue-eyed Piotr (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **54**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84,** New Community Cinema (see **Museums, Societies, Etc.**), **516, 530, 703, 808, 820, 917, 963**

NOT QUITE PARADISE—(1 hr. 57 min., '86) The experiences of a group of American and English travelers on a kibbutz in Israel. With Joanna Pacula and Sam Robards. Written by Paul Kember. Dir. Lewis Gilbert. R. **54**

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ON THE EDGE—(1 hr. 31 min., '86) A 44-year-old amateur runner, who was banned from the sport twenty years earlier, sets out to win a challenging race. With Bruce Dern, John Marley, Bill Bailey, and Jim Haynie. Written and directed by Rob Nilsson. PG-13. **48**

POLTERGEIST II: THE OTHER SIDE—(1 hr. 31 min., '86) The Freeling family is once again tormented by supernatural forces. With JoBeth Williams, Craig T. Nelson, Heather O'Rourke, Oliver Robins, Julian Beck, and Zelda Rubinstein. Written by Michael Grais and Mark Victor. Dir. Brian Gibson. PG-13. **25, 32, 62, 67, 85, 109, 113, 201, 203, 206, 208, 212, 214, 219, 300, 301, 305, 306, 308, 325, 401, 505, 510, 511, 513, 520, 521, 530, 534, 536, 604, 607, 609, 611, 612, 614, 619, 631, 636, 637, 640, 641, 710, 713, 716, 722, 724, 725, 754, 756, 762, 763, 802, 816, 819, 820, 902, 904, 916, 917, 919, 931, 933, 955, 964, 965, 974**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

RAW DEAL—(1 hr. 37 min., '86) Arnold Schwarzenegger stars as a former FBI agent—forced to resign because of his excessive brutality—who gets a chance to redeem himself by infiltrating and destroying the mob in Chicago. With Kathryn Harrold, Darren McGavin, Sam Wanamaker, Steven Hill, and Ed Lauter. Screenplay by Gary M. DeVore and Norman Wexler; story by Luciano Vincenzoni and Sergio Donati. Dir. John Irvin. R. **3, 20, 24, 33, 62, 88, 100, 104, 105, 200, 206, 212, 214, 217, 219, 220, 300, 304, 309, 315, 316, 320, 507, 510, 511, 520, 536, 605, 612, 613, 624, 631, 636, 705, 707, 708, 710, 723, 725, 726, 751, 754, 803, 810, 816, 819, 900, 903, 918, 936, 953, 964, 968**

RONJA ROBBERSDAUGHTER—(2 hr. 5 min., '85) In Swedish, Eng. subtitles. A fantasy story following the adventures of Ronja, daughter of a medieval forest bandit, as she encounters gray dwarfs and other mythical creatures. With Hanna Zetterberg. Written by Astrid Lindgren. Dir. Tage Danielson. **20**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Written by S. S. Wilson and Brent Maddock. Dir. John Badham. PG. **20, 22, 30, 60, 68, 85, 103, 105, 109, 112, 200, 204, 206, 207, 208, 214, 300, 302, 307, 315, 317, 320, 326, 400, 403, 505, 506, 507, 513, 515, 518, 520, 531, 533, 600, 605, 610, 611, 612, 613, 618, 620, 624, 631, 639, 700, 702, 703, 706, 710, 713, 725, 754, 765, 801, 816, 819, 820, 905, 919, 920, 935, 939, 955, 963, 968, 974**

SIGNAL 7—(1 hr. 32 min., '83) A day in the lives of two middle-aged San Francisco cab drivers who dream of being successful actors. With Bill Ackridge and Dan Leegant. Written by the cast; story by Rob Nilsson. Dir. Nilsson. **5**

SPACECAMP—(1 hr. 52 min., '86) A group of teenagers at a summer camp for future astronauts unexpectedly end up on a space-shuttle voyage. With Kate Capshaw, Lea Thompson, Tom Skerritt, Kelly Preston, Larry B. Scott, Tate Donovan, and Leaf Phoenix. Screenplay by W. W. Wicket and Casey T. Mitchell; story by Patrick Bailey and Larry B. Williams. Dir. Harry Winer. PG. **21, 33, 49, 85, 102, 105, 113, 204, 208, 217, 300, 304, 309, 312, 316, 320, 322, 326, 404, 506, 507, 510, 513, 515, 520, 527, 533, 536, 601, 605, 607, 609, 612, 613, 624, 629, 639, 706, 708, 714, 722, 757, 762, 801, 818, 820, 901, 919, 920, 933, 953, 963**

SWEET LIBERTY—(1 hr. 46 min., '86) Writer-director-star Alan Alda's low-voltage attempt to make a satirical epic on moviemaking. Alda plays a professor whose best-selling book about the Revolutionary War is bought by Hollywood. When the film company shows up to shoot in the town where he teaches, the naive Alda, expecting a faithful adaptation, is shocked to see the young, cynical director (Saul Rubinek) turn his book into a romp for kids. Some of the performances are fun—Michael Caine as the untrustworthy, swashbuckling Brit star; beautiful Michelle Pfeiffer as a ruthless young actress. But it quickly becomes clear that Alda doesn't have much of anything on his mind; he's not angry enough to mount a truly aggressive attack on Hollywood venality. *Sweet Liberty* rambles on amiably and pointlessly until it runs out of pleasant, second-rate ideas and just stops. With Bob Hoskins. (May 26, 1986) PG. **10, 32, 64, 85, 102, 110, 113, 201, 203, 206, 207, 213, 218, 302, 304, 304, 310, 314, 316, 325, 404, 505, 510, 513, 520, 521, 527, 529, 534, 602, 607, 609, 612, 617, 618, 620, 624, 632, 636, 640, 641, 643, 708, 712, 717, 720, 723, 725, 726, 754, 755, 800, 804, 805, 807, 820, 901, 905, 914, 916, 917, 931, 952, 962, 971, 973**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TEA IN THE HAREM—(1 hr. 50 min., '85) In French, Eng. subtitles. The escapades of a French teenager of Algerian descent. With Kader Boukhanef and Remi Martin. Written and directed by Mehdi Charef, based on his novel *Le Thé au Harem d'Archi Ahmed.* **81**

TOP GUN—(1 hr. 49 min., '86) The first wrapped-in-Mylar package of the season. This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who's "dangerous"—he takes too many chances and gets his best friend (Anthony Edwards) killed. In the dreary tradition of these movies, the death of his friend improves his character. The pilots, the Navy's best, are sent to a special training school, and they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against the latest Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **25, 31, 67, 85, 102, 103, 113, 201, 203, 206, 213, 218,**

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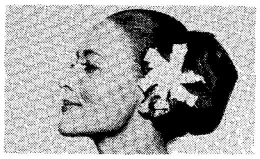

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★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **81, 302, 312, 537, 700, 708, 801, 813, 822, 939**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for this cipher—the prideful French sullenness that is always so shocking in a movie. She never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Topical, star-crossed-lovers sudser starring Kevin Kline and Sissy Spacek. The movie is intelligent, realistic, generous to everyone. But it also suffers from a peculiar kind of gutless self-consciousness that is all but destroying our more solemn commercial efforts at drama. Set in the Maryland beach town of Ocean City. Dir. Jack Fisk. (Apr. 28, 1986) PG-13. **54, 216, 311, 313, 971**

WHAT HAPPENED TO KEROUAC?—(1 hr. 36 min., '85) A documentary portrait of writer Jack Kerouac, including Kerouac's television appearance on both *The Steve Allen Show* in 1959 and William Buckley's *Firing Line* in 1968, footage from Rudy Burckhardt's films, and featuring William Burroughs, Neal Cassady, Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti. Dir. Richard Lerner and Lewis MacAdams. **82**

WISE GUYS—(1 hr. 32 min., '86) Gleeful, dirty-minded, and blessed with a spectacular sense of the visual possibilities of disaster, Brian De Palma can't help being a witty director. On the other hand, when De Palma says to himself, "Be funny!," humor is pinned to the ground and held there in misery until it cries for help. In this mirthless Mafia comedy, Danny DeVito and Joe Piscopo play two minor-league operatives who foolishly fall afoul of the Big Guys. In scene after scene, De Palma photographs the two actors in close-up as they get angry at each other. Their cheeks fill with air, their faces turn red, their eyes pop, steam blasts from their ears, curses fly from their lips . . . . With Dan Hedaya and Harvey Keitel. (May 5, 1986) R. **36, 202, 204, 217, 304, 316, 321, 510, 514, 520, 534, 607, 609, 709, 814, 901, 905, 940, 952, 968**

REVIVALS

ADAM'S RIB—(1 hr. 41 min., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, here playing two lawyers on opposite sides of a case, in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of angst, almost walks off with the picture. Dir. George Cukor. **20, 86**

THE BLUE ANGEL (1929)—(1 hr. 38 min.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. **2**

THE CHINA SYNDROME—(2 hr. 2 min., '79) A sensationally effective melodrama about a near-meltdown at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate cover-up. Jack Lemmon, as a disillusioned plant executive, displays his usual sense of physical and emotional detail. Directed with great assurance by James Bridges. **9**

THE LONG, HOT SUMMER—(1 hr. 57 min., '58) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **83**

MADAME ROSA—(1 hr. 45 min., '77) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli, old-young togetherness. But even as it strains credibility, it breaks the heart, particularly Simone Signoret's breathtaking performance as an old, once-beautiful whore. Dir. Moshe Mizrahi. **9**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) This farrago by the comedy sextet is their most violent and obscene work and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. With John Cleese, Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Dir. Terry Jones. **2**

THE NIGHT OF THE HUNTER—(1 hr. 33 min., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **8**

ON THE WATERFRONT—(1 hr. 48 min., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **8**

PEPE LE MOKO—(1 hr. 26 min., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **8**

THE PHILADELPHIA STORY—(1 hr. 51 min., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison." Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **86**

POTEMKIN—(1 hr. 10 min., '25) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has a unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the mainstream style Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **8**

ROOM AT THE TOP—(1 hr. 45 min., '58) Laurence Harvey stars in this unusually frank and serious love story, based on John Braine's novel, about a young man from the provinces on the make. Simone Signoret is unforgettable as the older woman whose love he forsakes to marry a rich girl. Dir. Jack Clayton. **9**

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **8**

THE WILD ONE—(1 hr. 19 min., '54) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. **8**

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BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into bitter rivalry; directed by Michael Blakemore. From 6/17, David Birney and Maureen Anderman take over the Waterston-Close roles. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks are the stars, and featured in the cast are Wayne Cilento, Desiree Coleman, Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, and Mel Johnson Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical is based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life from his new pals as well as various bars and the local denizens. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance (if you get there early). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing. Also featured in the cast are Danny Aiello, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in a revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

LOOT—A revival of the late Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetical order; the entire cast is splendid!) Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, George Taylor, and Zoe Wanamaker; directed in fine style by John Tillinger. The playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. "*Loot*'s a hoot." Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $15 to $25. **Music Box Theatre,** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. From 6/9, Mon. at 8 and Sun. at 3 performances are canceled. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and many others; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th St. (239-6200). 2 hr. All major credit cards.**IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, Celia Tackaberry. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff Theatre,** 45th St. and Broadway (944-9300). 2 hr. 10 min. **IRLS**

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THEATER

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pippa Pearthree (in the title role) and Pamela Reed. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25. **Public Theatre/Martinson Hall,** 425 Lafayette Street (598-7150).

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson through her years as a church soloist to her rise as an internationally renowned gospel singer; with music by John Lewis. With Kathi Walker, Yolanda Graves, Arthur French, Freeda Davidson. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$12. **Billie Holiday,** 1368 Fulton Street, Brooklyn (718-636-0918).

CLINTON COMETS—Cynthia Busbee, Alice Palmer, and Teresa Simpson in Terry L. Hamilton's comedy which deals with greed, New York gangsters, and a women's softball team in Iowa; directed by Dan Tedlie. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $10; thru 6/15. **Theater 22,** 54 West 22nd Street (477-1467).

CUBA AND HIS TEDDY BEAR—The New York Shakespeare Festival presents Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); directed by Bill Hart. Thru 6/15. **Public Theatre's Susan Stein Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

DOUBLE BILL—Dario Fo's *Mistero Buffo,* and Franca Rame's *Tutta Casa, Lettu e Chiesa,* the first a combination of mystery play and religious cycle, the second a series of four related monologues. Thru 6/7 (phone theater for specifics); $17. **Joyce Theater,** 175 Eighth Avenue (242-0800).

DRY LAND—Cyndi Coyne's play deals with a lower-middle-class Irish Catholic family in Boston in 1968, focusing on the relationship between a ten-year-old girl and her mother; directed by Kay Matschullat. Featured in the cast are Amy Sohn, Caris Corfman, Todd Alexander, Christian Slater, and Olivia Laurel Mates. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; $8; thru 6/8. New Arts Theatre Company at the **Judith Anderson Theatre,** 422 West 42nd Street (925-1630).

ELECTRIC MAN—Phil Bruns stars in Mark Eisenstein's comedy which zeroes in on a microphone, a comedian, and an electric chair; directed by James Karr. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE FANTASTICKS—A musical fable in its 27th year which has spawned in its time plenty of talent, and has just announced, alas, that June 8 is its closing date. What about generations still unborn? Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26; thru 6/8 (sniff). **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 scenes and songs of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; thru 6/8. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLETMACHINE—A new adaptation of the Shakespeare play by Heiner Muller, staged by Robert Wilson, performed by the Undergraduate Drama Department of NYU. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., Sun. at 3; $10; thru 6/7. **Mainstage Two Theatre,** 721 Broadway (598-7074).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAGGIE MAGALITA—Chiara Peacock stars in Wendy Kesselman's play about a young woman who must come to terms with her Latin American heritage in what she sees as a prejudiced milieu; directed by Julianne Boyd. Featured in the cast are Blanca Camacho, Teresa Yenque, and Stephen Geoffreys. Tues. and Thurs. at 11 a.m., Wed. at 2 p.m., Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m.; thru 6/14; $12 to $14. Little Theater at **The Lamb's,** 130 West 44th Street (997-1780).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. thru Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. Thurs. at 11 a.m. all seats are $10. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

MARATHON '86—Evening B: Richard Greenberg's *Vanishing Act;* Roger Hedden's *Terry Neal's Future;* Shirley Kaplan's *The West Side Boys Will Rock You Anytime;* and Alan Zweibel's *Comic Dialogue;* thru 6/9. Evening C: Edward Allan Baker's *Dolores;* Cassandra Medley's *Ma Rose;* Shel Silverstein's *Wash and Dry;* Stuart Spencer's *Moonlight Kisses;* thru 6/16. Call theater for specifics. $12 to $16. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

MASTER CLASS—Len Cariou, Werner Klemperer, Austin Pendleton, and Philip Bosco star in David Pownall's play about Prokofiev, Shostakovich, Stalin, and Zhdanov; directed by Frank Corsaro. The encounter of these men takes place in 1948 during a musicians' conference, convened by the Soviets to purge Russian music of its "anti-democratic tendencies." Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; thru 7/6. **Roundabout,** 100 E. 17th St. (420-1883).

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about todaqy's world from the people who brought you *National Lampoon's Animals, Lemmings,* and *Vacation.* Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 7:30 and 10:30 p.m., Sun. at 5 p.m.; $15 to $24. **Village Gate Theater,** Bleeker and Thompson Streets (475-5120).

THE NICE AND THE NASTY—Mark O'Donnell's comedy about the effects of the media in America; directed by Douglas Hughes. With James McDonnell, David O'Brien, and Marianne Owen. Tues. thru Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m; $19 to $22. Playwrights Horizons **at Mainstage Theatre,** 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy with book and lyrics by Barry Harman and music by Grant Sturiale, dealing with Jupiter who descends to earth for an amorous night with a mortal woman. Featured in the cast are Ron Raines and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; with John Cunningham, Charlotte Moore, Stephen Pearlman, June Gable, Debra Mooney; directed by John Tillinger. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10–$20. **Studio,** 416 W. 42nd St. (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$32.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A PLACE CALLED HEARTBREAK—Robert S. Stokes's drama takes place in a POW compound in Hoa Lo Prison, 24 hours before the repatriation of American prisoners; directed by Ellen Cannon. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

PLUTUS!—A musical comedy collaboration by Billy Bergman and Stephen Paul Miller loosely adapted from Aristophanes' comedy about what happens when the sight of the blind God of Wealth is restored; directed by Barbara Vann, with music by Carol Henry. Thurs. thru Sat. at 8 p.m.; $6 to $8; 6/5 to 28. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

PROFESSIONALLY SPEAKING—Musical by Frederic Block, Ernst Muller, and Peter Winkler that pokes fun at doctors, lawyers, and teachers while cross-examining these not-so-sacred professions and their effects on the recipients of their services; directed and choreographed by Tony Tanner. Tues. thru Fri. at 8 p.m., Sat. at 7 p.m. and 10 p.m., Sun. at 3 and 7 p.m.; $25. Theatre at **Saint Peter's Church,** 54th Street and Lexington Avenue (832-2555).

SILLS & COMPANY—Barbara Harris is a guest artist in this evening of improvisational theatre games, led by Paul Sills. No script exists and different games are improvised for each performance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $15 thru 6/8. From 6/9, $15 to $22.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

TEN BY TENNESSEE—A retrospective of Williams's one-act plays, directed by Michael Kahn, and presented in alternating performances of five plays each. Featured in the casts are Lisa Banes, Laura Hicks, Derek David Smith, Mary Lou Rosato Richard Howard, Randle Mell, and Anderson Matthews. $25 for all performances. Call theater for specifics. An Acting Company production at the **Lucille Lortel Theatre,** 121 Christopher Street (307-7171).

TRINITY SITE—Janeice Scarbrough's play, featuring Christopher Curry, Royana Black, Patricia Richardson, and Mark Metcalf, is about a family which faces the loss of both its home and its hopes for the future when the government acquires their farm land for an atomic test site; directed by William Ludel. Tues.-Sat. at 8, Sun. at 3 & 7:30; 6/3 thru 29; $11 to $14. **WPA Theatre,** 519 West 23rd Street (206-0523).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

VIENNA: LUSTHAUS—A music-theater work, with music by Richard Peaslee and text by Charles Mee, Jr., conceived and directed by Martha Clarke, is about the artisti ferment of pre-World War I Vienna. With Lila York, Robert Besserer, Amy Spencer, Lotte Goslar. Wed., Fri. and Sat. at 7:30 & 9:30, Thurs. at 7:30, Sun. at 3 p.m. $20 to $25; 6/4 thru 7/27. **Public Theater,** 425 Lafayette Street (598-7150).

WRITER'S CRAMP—K. C. Kelly stars in John *(The Slab Boys)* Byrne's comedy which is framed as a memorial to a churlish poet/painter of self-inflated reputation. Featured in the cast are Brooks Baldwin, Casey Kelly, and Sullivan Brown. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m.; $14 and $15; thru 6/22. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*The Chopin Playoffs,* final play in the trilogy by Israel Horovitz about the Jewish experience in Canada during the 1940s. Two seventeen-year-olds vie for the title of best pianist in Sault Ste. Marie as well as for the affections of a girl. Featured in the cast are Nicholas Strouse, Jonathan Marc Sherman, and Maddie Corman; directed by Stephen Zuckerman. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 6/15. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

APPLE CORPS THEATRE—Seventh Mystery Festival: Agatha Christie's *Black Coffee,* directed by John Raymond. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; thru 6/22; $12 thru $15. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

EQUITY LIBRARY THEATRE—A revival of *Funny Girl,* by Jule Styne, Bob Merrill, Isobel Lennart. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 6/8. **Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

FOURTH INTERNATIONAL OFFFESTIVAL—The Fools Company's *Rush Rife,* real-life adventures of a theater family living in the heart of Manhattan; with Martin, Jill and their two daughters, Sarah (who's nine-and-a-half years old), and Zoe (aged four) Russell. Nightly thru 6/7 at 8; $12. **Douglas Fairbanks Studio,** 432 West 42nd Street (307-6000).

JEWISH REPERTORY THEATRE—Mark Zeller and Bradon Danner are the stars of *Lies My Father Told Me.* Ted Allan's play with music revolves around the relationship between a young boy and his father, set in Canada and the U.S. in the 1930s and 40s; directed by Lynn Polan. Tues. thru Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 3 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

MANHATTAN THEATRE CLUB—John Patrick Shanley's *Women of Manhattan* focuses on the urbane world of three polished New Yorkers as they search for happiness; directed by Ron Lagomarsino. Featured in the cast are Jayne Haynes, Tom Wright, and Nancy Mette. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; $21 to $26; thru 6/15. **Space at City Center,** 131 West 55th Street (246-8989).

NATIONAL SHAKESPEARE CONSERVATORY—Caryl Churchill's *Cloud Nine,* about a Victorian English family coping with the "liberation" of present-day London; 6/4 thru 8; Wed., Fri., Sat. at 8 p.m., Thurs. at 6:30 p.m., Sun. at 3 p.m.; $6; phone for specifics. **Conservatory Theatre,** 591 Broadway (219-9875).

PAN-ASIAN REPERTORY—Kobo Abe's *The Man Who Turned Into a Stick,* features Ernest Abuba in the title role. He plays a suitcase, a boxer, and the man who turned into a stick; directed by Ron Nakahara. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $10 to $15; thru 6/7. **Playhouse 46,** 423 West 46th Street (245-2660).

PHOENIX ENSEMBLE—Andrew Flack's *36/47* and *Every Other One,* two new one-acters, the first about the effects of World War II on the lives of three sisters, and the second an absurdist play with every other line spoken by a different person; both plays have been directed by Paul Ravich. Wed. thru Sat. at 8 p.m., Fri. at 7 and 9:30 p.m.; 6/5 thru 28; $8. **Raft Theatre,** 432 West 42nd Street (924-0077).

PROMETHEAN THEATRE COMPANY—Henry Fandel, Stephen Byers, Steve Crow, and Stacie Chaiken star in Dan Roentsch's *Will Kemp* (historically the clown in the Shakespeare troupe); directed by the author, featuring Elizabethan-style music by Darryl Curry. 6/12 thru 14 at 8 p.m., 6/15 at 3 p.m.; $8. Performed by the Promethean company players at the **Sanford Meisner Theatre,** 164 Eleventh Avenue (719-9812).

REPERTORIO ESPAGNOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru June. $11 for plays and $16 for musicals. Call theatre for dates and times. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Barbara Bramwell's *Kidnap Kaper,* directed by John Bruno. A husband refuses to pay ransom for his wife. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 6/29. Phyllis Craig's *Murder One* plays every Tuesday in June at 8 p.m. (Due to the subject matter no children are allowed at performances of *Murder One.)* **Royal Court Repertory Theater,** 301 West 55th Street (997-9582).

SOHO REPERTORY COMPANY—*The Grub Street Opera,* with book and lyrics by Henry *(Tom Jones)* Fielding, music by Anthony Bowles, is a 1731 ballad opera with wicked love complications; directed by the composer. Thurs. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m.; thru 6/22; $8. Performed by the SoHo Repertory players at the **Greenwich House Theater Theater,** 27 Barrow Street (925-2588).

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *1945,* in rotating repertory thru 6/29. Phone theatre for specifics. Thurs. thru Sat. at 8 p.m. Sat. at 2 p.m., Sun. at 3 p.m. **Theater in Action,** 46 Walker Street (431-1317).

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THEATER

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE ADDING MACHINE—Revival of Elmer Rice's play, directed by Gary Benson. 6/4 thru 7 at 8 p.m.; $5. Presented by the Fordham at Lincoln Center Alumni Repertory Ensemble at **Studio Theatre,** 113 West 60th Street (841-5267).

BERTRANO OR HATS DON'T LIE—Charlie Peters's detective comedy set in Los Angeles; directed by Gregory Lehane. 6/12, 13, 17, 18, 20 at 8 p.m., 6/14 and 21 at 7 and 10 p.m.; $6. **Morse Theatre Center,** 121 West 91st Street (333-7471).

CHAPTER TWO—A revival of Neil Simon's early play, based in part on his own experiences. Featured in the cast are Roy Clary, Marshall Hambro, and Paula Warden. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 6/15. The Gallery Players of Park Slope at **Berkeley Carroll Street School,** 181 Lincoln Place, Brooklyn (718-638-5725).

CLINTON COMETS—Cynthia Busbee, Alice Palmer, and Teresa Simpson in Terry L. Hamilton's comedy which deals with greed, New York gangsters, and a women's softball team in Iowa; directed by Dan Tedlie. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $10; thru 6/15. **Theater 22,** 54 West 22nd Street (477-1467).

COCOBALE, A BOMBA PLAY—Bimbo Rivas's play with music, set in a small Puerto Rico village, centers on the efforts of the townspeople to celebrate the annual Macamba Festival against the wishes of an oppressive king. Composer is Juan Manuel Moralez. 6/6 and 7, at 8 p.m.; $8. In Spanish. **Teatro Charas La Terraza,** 360 East 10th Street (982-0627).

THE CONTRAST—Royall Tyler's 1787 play, considered America's first comedy, about New York City at the height of the season, its dandyism, intrigue, pining maidens, and gossip; directed by Joan Thiel. Wed. thru Sun. at 8 p.m. ; Sun. mats at 3 p.m.; thru 6/15; $8. **Pearl Theatre,** 125 West 22nd Street (645-7708).

THE CURE—Richard Foreman's work, dominated by music, is a sort of pastoral ceremony, with all demons kept at bay. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tuesdays) at 8 p.m.; $10 to $12. **Performing Garage,** 33 Wooster Street (966-3651).

DOUBLE BILL—Lewis Gardner's *Boomerstown* and William Borden's *I Want To Be an Indian,* directed by Deirdre Sinnott and Richard Hoehler, respectively. Fri. thru Sun. at 8 p.m.; thru 6/15; $6. **Michael Chekhov Studio,** 19 West 36th Street, 8th floor (795-3104).

DOUBLE BILL—Neal Bell's *Voices in the Head,* directed by Thomas Babe, and Lewis Black's *L.A. Freewheeling,* directed by Mark Linn-Baker. The first is about a youth thrown in jail for an attempted assassination and its effect on his family; the second satirizes the showbiz industry. Wed., Thurs., Sat., and Sun. at 8 p.m., Fri. at 7 and 9 p.m.; $8; thru 6/15. **Hartley House Theatre,** 413 West 46th Street (315-2052).

DZONOKWA—A modern mythology of madness and dreams within dreams, written and directed by Stephen Romagnoli, and dealing with a psychiatrist and her crippled daughter. 6/5 thru 7, 12 thru 14 at 8 p.m.; $6. **University of the Streets Theatre,** 130 East 7th Street (254-9300).

FLOOD—Günter Grass's play, translated by Ralph Manheim; directed by Charles Ott. Theme is "a progression of timeless images that depart from the realm of realism." Thurs. thru Sat. at 8 p.m.; $6; thru 6/15. **Project 111 Theatre**, 385 Broadway (279-4200).

GHOSTS—Revival of the Henrik Ibsen play about the sins of the father visited upon his innocent son; directed by Fred Fondren. Thurs. thru Sun. at 8; $5; thru 6/15. **Prometheus,** 239 E. 5th St. (477-8689).

GOD'S BIRTHDAY—Michael McGuire's play, directed by Lev Shekhtman, tells of a family caught between World War II and a son who won't go to war. Thurs. Sat. at 8, Sat. at 2, Sun. at 3; $8–$10; thru 6/15. **Theater in Action,** 46 Walker St. (279-4200).

THE GOOD LIFE—Jack McCleland's comedy about two middle-aged losers (Victor Truro and Madison Arnold) who devise a plan to leave their bleak milltown existence and escape to a tropical island paradise; directed by Ronald Roston. Tues.–Sat. at 8; $6; 6/3–21. **Image,** 432 W. 42nd St. (564-1786).

GRAVITY SHOES—John Bunzel's comedy in which greed and self-interest inspire a desperate struggle for control over the rights to a new play; directed by Richard Ziman. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; 6/3 thru 15; $6. A Circus Theatricals production at the **William Redfield Theatre,** 354 West 45th Street (928-3629).

HOW I SURVIVED HIGH SCHOOL—Elliott Taubenslag's musical comedy about the trials and tribulations of young people growing up today, with music and lyrics by Glenn Slater; directed by Michael Taubenslag. Sat. at 3:30 p.m., Sun. at 7:30 p.m., Mon. and Tues. at 8 p.m.; $6; from 6/3. **Jan Hus Theatre,** 351 East 74th Street (772-9180).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Fri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 6/29. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

LADY DAY AT EMERSON'S BAR AND GRILL—Lonette McKee stars as Billie Holiday in Lanie Robert's play, set in a seedy nightclub in Philadelphia. Pianist Danny Holgate is the accompanist, plus a jazz combo. Tues. thru Sat. at 8 p.m.; $8; thru 6/4. **The Vineyard,** 309 East 26th Street (683-0696).

LIVERPOOL FANTASY—Larry Kirwan's play, directed by Monica Gross, asks the questions: What if the Beatles had never made it? What would the world be like today? Thurs. thru Sun. at 8 p.m.; $5; thru 6/15. **Teatro La Terraza,** 360 East 10th Street (674-3511).

MUD—Stephanie Berry, Mansoor Najeeullah, and Stanley Earl Harrison star in a revival of Maria Irene Fornes's play, set in a world apart from ours, but not so different; directed by Shela Xoregos. 6/3 thru 14 at 8 p.m., mats on 6/8 and 15 at 3 p.m.; $8. **Westbeth Theatre Center,** 151 Bank Street (665-0384).

NIGHT OF THE BEAR—Juliette Mann's play, directed by Michael Mann, dealing with Berlin, 8/12, 1961, a night that changed history. Thurs.–Sat. at 8; $6; thru 6/21. **Actors Factory,** 149 W. 29th St. (594-1494).

ONE FLEW OVER THE CUCKOO'S NEST—Revival of the Ken Kesey/Dale Wasserman play, directed by David Davis. 6/18–21, 25–28 at 8; $5. Presented by Fordham. **Studio,** 113 West 60th Street (841-5267).

REUNION—Jeffery S. Sult's play about a high-school reunion held in Florida; directed by the author. Sun. thru Thurs. at 7 p.m.; $6; thru 6/5. **13th Street Theatre,** 50 West 13th Street (675-6677).

SAME OLD MOON—Geraldine Aron's comedy about a Catholic girl growing up in Dublin, Galway, and London; directed by Robert Patrick. With Carol Nelson, Kevin Breslin, Jo McNamara, Michael Kelly. Thurs.–Sat. at 8, Sun. at 3; $6–$10; thru 6/8. **Irish Arts Centre,** 553 W. 51st St. (757-3318).

SEX AND VIOLINS—Richard Hornby's *The Kidnappers* and Peter Shaffer's *The Private Ear*, two comedies describing the pains of idealistic youth.Thurs.–Sat. at 8, Sun. at 3, thru 6/22; $8. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

SOME SHOW BUSINESS—A play about older actors' experiences within the theater, by Howard Pflanzer and Susan Miller. 6/3, 6/5 at 1:30 p.m.; FREE! **JASA,** 40 West 68th Street (724-3200, ext. 531).

TWENTY-ONE A—Kevin Kling stars in his own play, portraying eight wildly disparate characters on a bus line. Mon.–Wed. at 8, Wed. also at 2; thru 6/25, $15. **Westside Arts,** 407 West 43rd Street (541-8394).

WORKING ONE-ACTS—Two evenings of one-acters. Evening A: Bill Bozzone's *Buck Fever,* Cindy Lou Johnson's *The Person I Once Was,* Tommy Re's *Johnny & Evan,* William Wise's *Sky Riders,* and John Heller's *No Trains for Harris.* Evening B: William Wise's *Till Then* and *The 3 O'Clock Appointment,* Kevin Murphy's *Bridget* and *Catherine,* and Edward Allen Baker's *The Buffer.* Tues.–Sun. at 8, Sun. at 2; $8 (a ticket for both A and B costs $14); thru 6/22. **INTAR,** 508 W. 53rd St. (679-7575).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PATRICIA BURR BOTT—Paintings of wild animals in Africa, Mexico, Florida and the Far West, thru 6/11. Adler, 21 E. 67th (249-2450).

JEAN-BAPTISTE-CAMILLE COROT/EUGENE DELACROIX—Paintings, watercolors, and drawings by both, many on loan from museums, thru 6/28. Salander-O'Reilly, 22 E. 80th (879-6606).

CLAES EKLUNDH/WILLIAM KENTRIDGE/THOMAS LAWSON—Works on paper by all three, thru 7/2. Simon/Neuman, 42 E. 76th (744-8460).

ALAN FALK—Recent paintings of beach scenes, 6/4-27. Perlow, 980 Madison (517-5858).

KEN FRIEDMAN—Large-scale acrylic paintings in a series entitled "Paintings from the Eddas," with subject matter taken from ancient Scandinavian texts, thru 6/28. Schlesinger-Boisante, 822 Madison (734-3600).

KRISTJAN GUDMUNDSSON—Floor sculptures, wallpieces, and a book by this Finnish artist, thru 6/14. ASF, 127 E. 73rd (879-9779).

ROBERT HALLOWELL—Paintings of Bermuda, Spain, Morocco, and Cuba, thru 6/7. Marbella, 28 E. 72nd (288-7809).

GWEN JOHN—Drawings, watercolors, and paintings, thru 6/13. Davis & Langdale, 231 E. 60th (838-0333).

BETTY KLAVUN—Abstract sculptures created for playgrounds and parks, thru 6/6. Arsenal, Fifth at 64th, in Central Park (360-1309).

ROBERTO MATTA—Twenty pastel drawings, in a series entitled, "El Quijote de Matta," thru 6/30. The Spanish Institute, 684 Park (628-0420).

WILLIAM MCGEE—Recent assemblages composed of paper, slate, wood, asphalt, and metal, thru 6/21. Cecil, 16 E. 72nd (517-3605).

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

DARIO MORALES—Figure paintings, sculptures, and drawings, thru 6/30. Aberbach, 988 Madison (988-1100).

ODD NERDRUM—Romantic figure paintings inspired by Caravaggio and Rembrandt, thru 6/7. Hamilton, 19 E. 71st (744-8976) and Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA O'KEEFFE—Selected paintings and works on paper; selections of American sculpture, 1811-1941, thru 6/6. Hirschl & Adler, 21 E. 70th (535-8810).

DAVID SALLE—Two new suites of etchings, thru 6/19. Castelli, 4 E. 77th (288-3202).

JOHN SINGER SARGENT—"Sargent at Broadway—The Impressionist Years," including landscapes, figure scenes, and informal portraits painted in France and England during the 1880s, thru 6/14. Kerr, 49 E. 82nd (628-1340).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

OSKAR SCHLEMMER—A retrospective of more than 200 works by this German painter, sculptor, dance designer, and art theorist, thru 7/5. IBM Gallery of Science and Art, Madison at 56th (407-5014).

TONY SMITH—Colorful abstract paintings made while he was living in Germany, between 1953-1954, and a later group of paintings, mostly black and white, from the early sixties, plus small bronze versions of very large sculptures, thru 6/21. Fourcade, 36 E. 75th (535-3980).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

AL TAYLOR—Wall pieces and floor pieces made of painted and unpainted wood, some with metal, plus drawings, 6/4-28. Kren, 22 E. 65th (861-9933).

MICHAEL TETHEROW—Recent monochromatic paintings of abstracted heads, plus large-scale mixed-media works on paper, thru 6/14. McCoy, 19 E. 71st (570-2131).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY/CHRISTOPHER WILMARTH/JOE ZUCKER—Three paintings from 1960-1963/One large glass and steel sculpture, made between 1974-1977/Four paintings from the early '70s. Thru 6/27. Hirschl & Adler Modern, 851 Madison (744-6700).

JAN TSCHICHOLD—Posters, advertisements, books, and letterheads by this Modernist designer, thru 6/6. Prakapas, 19 E. 71st (737-6066).

REMEDIOS VARO—Surrealist paintings, thru 7/18. New York Academy of Sciences, 2 E. 63rd (838-0230).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison (535-5767).

57th Street Area

DAVID BARKER—Nautical paintings by a New Zealander artist, thru 6/15. Felicie, 141 E. 56th (752-7567).

JEAN-PIERRE BERTRAND—Recent mixed-media works that are steel-framed papers saturated with lemon, honey, salt, and natural pigments, thru 6/28. Zabriskie, 724 Fifth (307-7430).

NORMAN BLUHM—Recent large-scale paintings and drawings by this Abstract Expressionist, thru 6/14. Drawings at Washburn, 42 E. 57th (753-0546); paintings at Washburn, 113 Greene (966-3151).

LOUISE BOURGEOIS—Recent sculpture, thru 6/7. Miller, 41 E. 57th (980-5454).

ROGER BOYCE—Geometric paintings with figurative elements, thru 6/14. Lamagna, 50 W. 57th (245-6006).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, thru 7/6. Emmerich, 41 E. 57th (752-0124).

LISA DINHOFER—Recent still-life paintings, thru 6/21. Schmidt-Bingham, 41 W. 57th (888-1122).

MORT GLANKOFF—Recent painted styrofoam sculptures, drawings from the 50s, and recent computer drawings, thru 6/27. Ross, 162 W. 56th (307-0400).

ROBERT HUDSON—New bronze sculptures, thru 6/6. Frumkin, 50 W. 57th (757-6655).

JASPER JOHNS—Selected prints, thru 6/14. Heesy, 50 W. 57th (245-1420).

ELLSWORTH KELLY—Recent minimal paintings, thru 6/7. Blum Helman, 20 W. 57th (245-2888).

YASUO KUNIYOSHI—Drawings from the '20s, of landscapes, figures, plants, and animals, in ink and pencil, thru 6/19. Zabriskie, 724 Fifth (307-7430).

HENRY MOORE—"Homage to Henry Moore," including sculpture, drawings, and graphics, thru 6/14. Heidenberg, 50 W. 57th (586-3808).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944-1984, thru 8/6. Kent, 41 E. 57th (980-9696).

WILLIAM PALMER—Realist paintings from 1926-1940, by this artist who studied with Thomas Hart Benton and worked as a mural painter for the W.P.A., thru 6/7. Midtown, 11 E. 57th (758-1900).

JUDY PFAFF—"Apples and Oranges"—nine new wall constructions that bridge the gap between landscape and still life, Eastern and Western cultures, figuration and abstraction, thru 6/7. Solomon, 724 Fifth (757-7777).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894-1964, thru 6/8. Pace, 32 E. 57th (421-3292).

LEO RABKIN—Recent pastels on paper that have been embossed on a spider-wheel press to create different textures, thru 6/7. Pearl, 38 E. 57th (838-6310).

ALBERT PETER SIBLEY—Oil paintings of landscapes and cityscapes, thru 6/14. 84, 30 W. 57th (581-6000).

BONNIE SKLARSKI—Recent paintings of unspoiled country landscapes, thru 6/18. Schoelkopf, 50 W. 57th (765-3540).

JONATHAN TALBOT—Recent small-scale collages, thru 6/14. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

PETER VOGEL—Cybernetic music and light sculptures, thru 6/7. Arras, at the Trump Tower, 725 Fifth, and at 24 W. 57th (265-2222).

East Village

ELLEN BERKENBLIT—New paintings, 6/8. Semaphore East, 157 Ave. B (475-2130).

HOWARD HALLE/STEVEN PARRINO—Re-drawings of political cartoons from the 40s and 50s, from which specific labels and captions have been deleted/Large-scale monochromatic paintings with blown-up captions such as "Idol-Idiot" painted on them. Thru 6/29. Nature Morte, 204 E. 10th (420-9544).

MICHAEL HAYKIN—Paintings and sculpture that contain elements of anthropology, religion, sexuality, evolution and death, thru 6/15. Limbo, 647 E. 9th (475-5621).

MICHAEL KESSLER—Oil paintings on wood panels, of abstract organic forms, thru 6/8. Wolff, 513 E. 6th (460-5844).

MARCIA GYGLI KING—Drawings, monoprints, and relief paintings, from 1983-1986, of the artist's dog, and the ocean, thru 6/8. Parker/Smalley, 322 E. 11th (228-7023).

CHRISTOF KOHLHOFER/MARILYN MINTER—Collaborative mixed-media paintings, thru 6/15. Mansion, 167 Ave. A (477-7331).

BILL KOMOSKI—A large wall drawing, paintings on canvas, and watercolors, thru 6/22. Christminster, 336 E. 5th (475-8369).

ALICE WHITMAN LEEDS—An installation of a life-size, postmodern newsstand, incorporating over 350 familiar contemporary magazines, candy bars, cigarettes, etc., all made of sewn fabric, thru 6/15. Sensory Evolution, 420 E. 13th (505-9144).

EDGAR NEGRET—"The Andes"—metal sculptures and serigraphs, thru 6/28. Humphrey, 242 E. 5th (529-0692).

MARK RABINOWITZ/ROGER HOWRIGAN—Sculptures/Paintings. Thru 6/15. Bridgewater, 208 E. 7th (505-9977).

ROBERT RAMOS—Painted constructions, thru 6/14. Field, 43 E. 10th (473-2168).

JACQUES ROCH/RON GLASSMAN—Paintings that look "French," with saturated colors, in the style of Matisse and the Surrealists/Paintings that depict mysterious interactions between people and nature. Thru 6/22. M-13, 413 E. 9th (505-9016).

ROBERT SAMPSON—Small wooden sculptures of neoclassical temples in ruins, plastered with a collage of ripped up color images from magazines, thru 6/22. Salvador, 216 E. 10th (228-3165).

THOMAS SCHINDLER—Large-scale symbolic landscape paintings by a German artist, 6/5–7/6. Sharpe, 175 Ave. B (777-4622).

YOLANDA SHASHATY—Oil paintings of imaginary landscapes, thru 6/15. Sragow, 436 E. 11th (477-6284).

CLAUDE SIMARD—Heavily impastoed figurative paintings, thru 6/8. Shainman, 500 E. 11th (460-5890).

NANCY SULLIVAN—Low-relief wall hangings that are a combination of painted and sculpted images from history, 6/5–15. Sixth Sense, 525 E. 6th (677-9691).

TODT—Recent works, thru 7/6. Casas Toledo Oosterom, 235 E. 4th (777-2177).

SILVIA TACCANI—Polaroid self-portraits arranged in a grid format, thru 6/15. Z, 328 E. 11th (473-0009).

MICHELE ZALOPANY—Charcoal drawings of images that might have been taken from vintage photographs, thru 6/7. Good, 39 Great Jones (420-9063).

SoHo and TriBeCa

HANK MURTA ADAMS/KARLA TRINKLEY—Recent glass sculpture/Cast glass structures in a series entitled, "Cutouts." Thru 6/22. Heller, 71 Greene (966-5948).

SHARRON ANTHOLT—Large-scale figurative drawings, thru 6/11. Blue Mountain, 121 Wooster (226-9402).

PHILIP AYERS/HUNT SLONEM—Bleak landscapes and interior scenes in paintings that examine the private world within mundane household settings/Paintings of the tropical birds that belong to this artist, depicting his vision of nature unspoiled. Thru 6/7. Semaphore, 462 W. Broadway (228-7990).

SEYMOUR BOARDMAN/RICHARDS RUBEN/JOHN HULTBERG—Recent abstract paintings by all three, thru 6/14. Shapolsky, 99 Spring (334-9755).

JAMES BROOKS/GEORGE SPAVENTA—Works on paper/Sculpture and drawings. Thru 6/30. Gruenebaum, 415 W. Broadway (966-3646).

RUPERT DEESE—Four large multi-paneled paintings that show this artist's admiration for industrial design and technology, thru 6/18. Hoffman, 429 W. Broadway (966-6676).

DOROTHY DEHNER—A retrospective of paintings and sculpture, plus recent large-scale outdoor sculpture, thru 6/10. Twining, 568 Broadway (431-1830).

TERRY DUFFY—Acrylic paintings of crucified figures, by an artist from Liverpool, thru 6/8. Blom & Dorn, 164 Mercer (219-0761).

JACK GOLDSTEIN—Paintings of microcosmic images, thru 6/14. Baer, 270 Lafayette (431-4774).

JOHN HERSEY—Monumentally-scaled paintings of figures, plus drawings and etchings, thru 6/21. Hirondelle, 476 Broome (925-1538).

BETTI-SUE HERTZ/ELIOT LABLE—Recent paintings of figures/Sculptures that look like trophies. Thru 6/21. 55 Mercer (226-8513).

ELLSWORTH KELLY—Recent sculpture, thru 6/7. Blum Helman Warehouse, 80 Greene (245-2888).

JOSEPH KOSUTH—An installation of wallpaper designed by the artist, plus a retrospective of conceptual works downstairs, thru 6/14. Castelli, 142 Greene (431-6279).

ELLEN KOZAK—Paintings and monotypes of figures bound in gauze-like wrappings, thru 6/28. Jay, 13 Jay (925-9424).

PETER MAX—Recent paintings, drawings, monotypes, and prints, thru 7/10. Jack, 138 Prince (966-4235).

JOHN MONTI/MARY CARLSON—Recent sculpture by both, thru 6/7. Marcus, 578 Broadway (226-3200).

TADEUSZ MYSLOWSKI—Abstract works that are grids of steel plates with baked-enamel surfaces, in a series entitled "New York Composites," thru 6/7. Carpenter + Hochman, 420 W. Broadway (219-0110).

FRED NAGELBACH—Sculptures that are intended for installation on gables, rooftops, lawns, porches, thru 6/11. Bowery, 121 Wooster (226-9543).

LOWELL NESBITT—New paintings and sculptures of imaginary gardens, thru 6/14. DiLaurenti, 383 W. Broadway (925-5100).

CECILE OPRON—Minimal, atmospheric paintings of beach scenes, thru 6/29. Littlejohn-Smith, 133 Greene (420-6090)).

CARL PALAZZOLO—Abstracted landscape paintings in triptych format, thru 6/7. Stoler, 13 White (966-5090).

WILLIAM PETTET—Abstract works on paper, thru 6/28. Herlin, 68 Thompson (431-8732).

FLORENCE PUTTERMAN—Paintings and sculpture that celebrate ancient Native American culture, thru 6/12. Segal, 568 Broadway (431-0010).

TIM SPELIOS—Recent sculpture and drawings, thru 6/7. Esman, 70 Greene (219-3044).

OSAMI TANAKA—Recent sculptures in paraffin, raw wood, and steel, thru 6/28. Cutler, 164 Mercer (219-1577).

ROBERT THERRIEN—Recent paintings and sculpture, thru 6/14. Castelli, 420 W. Broadway (431-5160).

ANTON VAN DALEN—Paintings, drawings, and sculpture from 1973–1986, thru 6/14. Thorp, 103 Prince (431-6880).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

Other

JUDY CHICAGO—Large-scale "needleworked" paintings, plus drawings and prints, in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

ANTONY GORMLEY—Recent lead and fiberglass sculptures of figures, thru 6/10. Ala, 32 W. 20th (741-3344).

DAVID SCHORR/CLAIRE VAN VLIET—Portraits from the book, "Parallel Lives"/Landscape paperworks. Thru 6/14. Ryan, 452 Columbus (799-2304).

YVONNE THOMAS—Abstract paintings from 1959–1985, thru 6/29. St. Peter's Church, Lexington and 54th (935-2200).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). "Seven Spanish Realists," with works by Hernandez, Lopez-Garcia, Lopez, Marsans, Moreno, Quintanilla, Verdasco; thru 6/28.

CHILDS—956 Madison (772-6606). Paintings and works on paper by Bierstadt, Bricher, Henri, Kensett, Wyeth, others; thru 7/19.

DE REMPICH—16 E. 79th (772-6855). "The Art of the Primitive," thru 6/21.

DIDIER AARON—32 E. 67th (988-5248). French paintings and drawings, 1780–1820; thru 6/7.

GOETHE HOUSE—1014 Fifth (744-8310). Dioramas and panels of Nuremberg from 1835–1985; thru 6/14.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collection of Maya Ruiz-Picasso; thru 6/28.

NEW YORK—22 E. 84th (772-3700). "Amazing Contrasts," with works by Bueno, Flanagan, Keever, Ji Na O, Rose; thru 6/28.

SHEPHERD—21 E. 84th (861-4050). 19th-century French paintings, sculpture, watercolors; thru 6/28.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

STONE—48 E. 86th (988-6870). Paintings by R. Kass and J. Kass; sculpture by Superior; 6/5–7/2.

TERRY, CHASSMAN & ASSOCIATES—59 E. 80th (772-3575). "Personal Art," with paintings by Cohn, Day, De Nota, Schwarzburg, Silberman, Solot, Van Wijngaarden; thru 6/7.

GALLERY VENEZUELA—7 E. 51st (826-1680). Prints by Alvarez, Anez, Estrada, Garcia, Poveda, Russo, Valenzuela; thru 6/23.

WENDER—3 E. 80th (734-3460). "Spring Colors: Landscape Painting in 20th-Century China," thru 6/21.

WILLARD—29 E. 72nd (744-2925). "Fiftieth-Anniversary Exhibition," with works by Duff, Goldberg, Ladda, Lane, Rothenberg, Schwartz, Shea, others; thru 6/30.

57th Street Area

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Currie, Cyphers, Fellner, Ginzel, Goldhagen, Howes, Jones, Komoski; thru 7/3.

DEUTSCH—20 W. 57th (765-4722). American 20th-century art, by Albers, Bluemner, Dove, Gorky, J. Stella, others; thru 6/18.

DONSON—24 W. 57th (245-7007). Fauve and Expressionist woodcuts, 1905–1925; thru 6/14.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Finkbeiner, Maas, Schwartz, Shaler, Wax, Yake; thru 6/28.

GALLERY KOREA—460 Park Ave., 6th Floor. Works by Korean artists; thru 6/5.

GIMPEL & WEITZENHOFFER—724 Fifth (315-2033). "Between Identity and Politics: A New Art," with works by Arrowsmith, Dokoupil, Hodgson, Spero, others; thru 6/28.

MCKEE—41 E. 57th (688-5951). Paintings and drawings by gallery artists; thru 6/30.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Tapestries by Bearden, Bolotowsky, Chermayeff, Cherry, Stamos, others; thru 6/21.

PEARL—38 E. 57th (838-6310). "Figurative Sculpture: The Eighties," with works by Arneson, King, Marisol, Neri, others; 6/10–7/3.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ando, Arquitectonica, Bofill, Botta, Graves, Gwathmey, others, in a show sponsored by Architects, Designers, Planners for Social Responsibility; 6/5–21.

ROSENBERG—20 W. 57th (757-2700). Paintings, constructions, and drawings by Getz, Kanovitz, Yektai; thru 7/12.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

East Village

AREA X—200 E. 10th (477-1177). Landscape paintings and drawings by Huddleston, King, Lehman, Spivack, others; 6/5–7/2.

BOCKLEY—66 E. 7th (420-9835). Works by Graham, Neizert, Rothwell, Sullins, Whitney; thru 6/29.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Works by 54 Afro-American artists who were exhibiting in the '30s and '40s; thru 6/29.

KRAINE CLUB—85 E. 4th (982-7118). Figurative paintings by Askew, Hill, Morla, Mjaanes, Peragine, Wellington; thru 6/14.

PICTOGRAM—443 E. 9th (865-5476). "Odd and Intense," with works by Bauermeister, Bontecou, Bourgeois, Edelson, Nadin, Spero, Valadon; 6/5–7/13.

POSTMASTERS—66 Ave. A (477-5630). Paintings by Bridgwood, photographs by Formisano, video installation by Hornbacher; thru 6/8.

SoHo and TriBeCa

ALLEN—110 Greene (334-9700). Works by Berg, Davidson, Galligan, Serrano, others; 6/5–7/15.

ARTISTS SPACE—223 W. Broadway (226-3970). Drawings and models by ten architects; film installations by Geleynse; thru 6/29.

CLOCKTOWER—108 Leonard (233-1096). "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters," with works by Acconci, Bill and Mary Buchen, Paik, Phillips, Rosenthal, others; thru 6/15.

COOPER—155 Wooster (674-0766). A changing group show of gallery artists; thru 8/31.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections:" thru 7/26.

ESMAN—70 Greene (219-3044). Paintings by Colo, DePalma, Geiger, Heeks, Meyer, Winters; thru 6/7.

GIBSON—568 Broadway (925-1192). "Deconstruct," with sculpture by Armleder, Childress, Craig, Merz, Naumann, Oppenheim; thru 7/31.

GLADSTONE—99 Greene (431-3334). Paintings by Armleder, Federle, Mosset, Rockenschaub; 6/4–7/25.

HUDSON—105 Hudson (925-7290). Abstract paintings by Klein, Riese, Wortzel; thru 6/7.

LORENCE-MONK—568 Broadway (431-3555). Drawings by Beuys, Broodthaers, Caramelle, Polke, Richter, others; thru 6/7.

MILLIKEN—98 Prince (966-7800). Contemporary Dutch still-life paintings; thru 6/11.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). Landscapes, cityscapes, and seascapes by Alsop, Appel, Beckman, Brown, Connelly, Grooms, Welliver, others; thru 6/30.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wiszon; thru 8/31.

RENTSCHLER—72 Greene (925-3532). Paintings by Larsen, Lustenader, Starek; thru 6/28.

SANDER—51 Greene (219-2200). "Aspects of German Art in the Twenties," with works by Beckmann, Brockmann, Dix, Hoerle, others; thru 6/7.

SCHREIBER/CUTLER— 171 Spring (925-1441). Wall constructions by Baptiste, Ford, Kellard, Yasuda, others; thru 6/25.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Paintings by Butler, Norton, Rodriguez; thru 6/7.

THE KITCHEN—512 W. 19th (255-5793). "Arts and Leisure," with works by Atkinson, Disney, Lada, McCollum, Van Dalen, others; thru 6/14.

WOOD—127 Spring (431-6003). Paintings and sculpture by Corn, Gorky, Kagoshima, Octave, Schwartz, Smith, Snow, Tisa; 6/7–7/4.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, west of Broadway, between 155th and 156th (368-5900). Annual Awards Exhibition, with works by Adams, Botts, Dodd, Georges, Reiland, Ryan, others; thru 6/15.

ASIAN ARTS INSTITUTE—26 Bowery (233-2154). "Fathers," with works by Arai, Chiang, Kazuko, Okuhara, Zarina, others; thru 6/25.

BOND—30 Bond (473-9653). Works by full-time employees of more than 15 New York City art institutions, curated by Thomas Lawson and Ann-Sargent Wooster; 6/4–29.

CORDIER & EKSTROM—417 E. 75th (988-8857). Works by gallery artists; thru 7/11.

JAPAN HOUSE—333 E. 47th (832-1155). "The Burghley Porcelains: An Exhibition from The Burghley House Collection;" thru 7/27.

KAUFMAN ASTORIA STUDIOS—34–12 36th St., Astoria (718-392-5600). "Human Form from the Media Age," with works by Bolt, Ellis, Keever, Neri, Roloff, Saar, others; thru 7/15.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

PLUMB—81 Greene (219-2007). Group show of paintings and sculptures; thru 6/30.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art," with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

ROBINSON—36 W. 15th (206-8010). Works by Krieger, Price, Ruehlicke; 6/5–27.

10 DOWNTOWN—241 Eldridge. Works by Beatty, Broemmelsiek, Buljeta, Burton, Hertz, Martori, Moynihan, Prown, Purdy, Sillman; thru 6/21.

PHOTOGRAPHY

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

ANDREW BUSH—Large color prints documenting his two-year sojourn in Kilkenny, Ireland, and later work carried out in Los Angeles; thru 6/7. Lieberman & Saul, 411 W. Broadway (431-0747).

DONIGAN CUMMING/LYNNE COHEN—Documentary portraits/Photographs of private, public, and institutional interiors. Thru 6/21. 49th Parallel, 420 W. Broadway (925-8349).

MICHAEL GOINGS/KEN MARCUS—Ballet photographs by both. Thru 6/14. Neikrug, 224 E. 68th (288-7741).

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 7/5. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–5. $1.

HORST/MARINA SCHINZ—Recent color photographs of flowers by both, thru 8/1. Staley-Wise, 177 Prince (777-1590).

I.C.P.—1130 Fifth (860-1777). Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers; thru 6/22.

DENCY ANN KANE—Black-and-white still-lifes of fruit, thru 6/30. Books & Co., 939 Madison (737-1450).

IRA MARTIN—Photographs of New York and other subjects, by this photographer (1886–1960) who was an associate of Paul Outerbridge and Margaret Bourke-White, thru 6/21. Photocollect, 740 West End (222-7381).

LEDEL—168 Mercer (966-7659). Vintage photographs by Abbott, Atget, Curtis, Fink, Kertesz, Outerbridge, Weston, others; thru 7/2.

LIGHT—724 Fifth (582-6552). Photographic portraits by Bohnen, Clegg, Guttmann; thru 6/14.

PFEIFER—568 Broadway (226-2251). Photo-derived contemporary screens by Bailly-Maitre-Grande, Drisch, Garvens, Incandella, Knowlton, others; thru 6/27.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

JEAN PIGOZZI—70 black-and-white photographs including portraits of dogs, still-lifes of unmade beds, and a series of feet, thru 6/14. Wolf, 30 W. 57th (586-8432).

JONATHAN SHARLIN—Black-and-white portraits, thru 6/28. Urdang, 23 E. 74th (288-7004).

ROBERT SMITH—Photographs taken on Monhegan I., Maine, thru 6/7. Viridian, 52 W. 57th (245-2882).

JANE TUCKERMAN—Photographs, paintings, and collages of Benares, India, thru 7/11. Witkin, 415 W. Broadway (925-5510).

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, thru 6/26. Seagram Building, 375 Park (572-7379).

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27 . . . Lost and Found Traditions: Native American Art 1965–1985; 6/6–10/5.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Michelle Stuart—Paradisi: A Garden Mural; thru 6/16. . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . .Third Western States Exhibition; thru 7/28 . . . Asian Artists of Brooklyn; thru 6/23 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . The Art of Cezanne: From the Henry and Rose Pearlman Foundation; thru 7/14 . . . William Rimmer: Paintings, Drawings, Sculpture (1816–1879); 6/6–7/26.

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ART

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; thru 7/13 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Tall Ships; thru 9/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted . . . J.-A.-D. Ingres: Fifty Life Drawings from the Musee Ingres at Montauban; thru 6/15.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-8) . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; thru 7/6 . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . Recent Acquisitions; thru 7/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Architecture of Richard Morris Hunt; thru 6/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13 . . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860-1912; thru 9/7. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . Gustav Mahler (1860-1911); Franz Liszt (1811-1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757-1930; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Off the Walls: Exceptional Quilts from Private New York Collections; thru 6/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also Special screenings daily . . . Bob Hope: A Half Century of Radio and Television; thru 6/14 . . . The Arts on Britain's Channel 4: Extending the Medium; thru 6/26 . . . The Vision of Ernie Kovacs; thru 9/4.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Grancel Fitz: Advertising Photographs, 1929-1939; thru 6/24 . . . Jasper Johns: A Print Retrospective; thru 8/19.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and Artifacts from North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia thru 8/31 . . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15 . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . . The Architect and the British Country House; thru 6/29.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8, Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Women, Men, and Children Working as Artists; thru 6/12 . . . "Sots Art," thru 6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . P. T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819-1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Designs in Jazz by David Stone Martin; thru 6/14 . . . The Hammersteins of New York: 100 Years of Music and Theatre; 6/10-9/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested . . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo. . . . Bert Kupferman: Sculpture; thru 6/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1.50; children 50¢. Al Loving: Departures; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists from the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Alex Katz Retrospective; thru 6/15 . . . Sacred Images in Secular Art; thru 7/13 . . . Shaker Design; thru 7/31. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889-1953); thru 6/19. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Hugh Ferriss: Metropolis; 6/6-7/30 . . . Twentieth-Century American Art: Highlights of the Permanent Collection.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/4 at 10: Old Master Paintings. On view from 5/31. 6/4 at 2: Fine Chinese Paintings. On view from 5/31. 6/5 at 10 & 2: Fine Chinese Ceramics and Works of Art. On view from 5/31. 6/6 at 10 & 2: Sporting Pictures. On view from 5/31. **East,** 219 E. 67th St. (606-0400). 6/5 at 10: Antique and Fine Jewelry. On view from 5/31. 6/10 at 10: Furniture, Paintings and Decorative Objects. On view from 6/6.

DOYLE—175 E. 87th St. (427-2730). Next sale 6/11 at 10: Fine 19th Century Furniture, Paintings, and Decorations. On view from 6/7.

PHILLIPS—406 E. 79th St. (570-4830). 6/7 at 10:30: Furniture, Decorative Arts, Paintings and Prints. On view from 6/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/4 at 10:15 & 2: Fine Chinese Works of Art. On view from 5/31. 6/5 at 10:15: Important Old Master Paintings. On view from 5/31. 6/5 at 2: Important Sporting Paintings and Prints. On view from 5/31. 6/6 at 10:15 & 2: Sotheby's Arcade Auction: Old Master and 19th-Century Paintings. On view from 6/2. 6/7 at 2: English Furniture. On view from 5/31. 6/9 at 2, 6/10 at 10:15 & 2: Important Jewelry. On view from 6/6. 6/10 at 10:15 & 2: Sotheby's Arcade Auction: English Furniture. On view from 6/2.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, June 4

NEW YORK PHILHARMONIC—"Horizons '86: Music as Theater." Final concert. Leonard Slatkin, Jacob Druckman conductors; mezzo-sopranos Jan DeGaetani, Kimball Wheeler. Rands's *Le Tambourin* (N.Y. premiere); Druckman's *Lamia* and *Animus II*; Corigliano's *Three Hallucinations.* Avery Fisher Hall at 8. $12.

CATHERINE KAUTSKY, pianist. Works of Mozart, Schubert, Crumb. Merkin Concert Hall at 8. $8.

COMPOSERS CONCERT—Chamber and solo works by John Bertles, Michelle DiBucci, Eric Klein, Anna Rubin, C. Bryan Rulon, Bernadette Speach, performed by various artists. Ann Goodman Recital Hall, Hebrew Arts School, 129 W. 67th St. (362-8060), at 8. $6.

HUP TWO!—Details at 11, an art rock ensemble/Chris Cochrane on prepared guitar. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

LESLEY RETZER, viola da gamba/**ELISE TOBIN,** composer-cellist. Alternative Museum, 17 White St. (966-4444), at 8. $5.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

FIATI CHAMBER PLAYERS—Lincoln Center Library at 4. Free.

MIRANDA WU, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

NINA DOVA, singer-guitarist-actress. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

TRIO MUSICA HISPANA—Music by Fernandez-Arbos, Lasala, Valencia, Lamarque-Pons. Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at 10:30 a.m. Free.

LITTLE MIKE AND THE TORNADOS—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

Thursday, June 5

MUSIC OF WILLIAM THOMAS MCKINLEY—Performers are the New York New Music Ensemble, with guest artists; the Eroica Brass Quintet, pianist Cameron Grant. Program includes a world premiere. Merkin Concert Hall at 8. $7.

TRIO MUSICA HISPANA—Trios by Valencia, Turina, Beethoven. Lincoln Center Library at 4. Free.

HUP TWO!—See 6/4. Tonight's performers are Damage; Guy Klucevsek, accordion; Myra Melford, solo piano.

S.E.M. ENSEMBLE, Petr Kotik director. Music by Chatham, Neill, Kotik, Oliveros (premiere). Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

MANNES TRIO—Classical music for brass. Bryant Park, Sixth Ave., 40th–42nd Sts., at 12:30. Free.

ANDY STATMAN'S KLEZMER GROUP—St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

JENNIFER LANE, mezzo-soprano/**JOYCE ROSENZWEIG,** pianist. Music of Schumann, Britten. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

HOWARD ALDEN & DAN BARRETT QUINTET—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BILL KIRCHNER NONET—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Pianist William Doppman, violinist Julie Rosenfield. Haydn's Variations in f; Brahms's Sonata in d, Op. 108; Bach's "Goldberg" Variations. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

CIRCUMFERENCE JAZZ ENSEMBLE—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

Friday, June 6

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop conductor; pianist Steven Harlos. Prokofiev's Symphony No. 1, "Classical"; Debussy's *Afternoon of a Faun*; Schmidt's *Hommage a Stravinsky* (U.S. premiere); Ver Planck's *I Need You, You Know* (world premiere); Gershwin's Piano Concerto in F (Whiteman version). Alice Tully Hall at 8. $10–$20.

GEORGE WINSTON—A solo-piano program. Beacon Theater, Broadway and 74th St. (787-1477), at 8. $15.50–$18.50. Take a can of food for Food for Survival Food Bank.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Rossini's Overture *La Gazza Ladra*; Respighi's *The Birds* Suite; Dvorak's Symphony No. 8. Washington Irving High School, 40 Irving Pl. at 16th St. (799-5107), at 8. Free.

JIMMY HEATH QUINTET—Jazz Center, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

VALERIE COATES, contralto, with pianist Richard Shirk. Handel, Gluck, Purcell, a Britten arrangement of folk songs, others. Lincoln Center Library at 4. Free.

HUP TWO!—See 6/4. Tonight: Andrew Cyrille, Daniel Ponce, and Friends, Haitian percussion/Ned Rothenberg, solo alto sax and bass clarinet/David Linton, solo percussion.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor; organist Walter Hilse. "Songs of Sundry Natures"; music of England, by Britten, Byrd, Gibbons, Dowland, Purcell, others. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

DAKOTA STATON—The singer, with her trio. Bryant Park, Sixth Ave., 40th–42nd Sts., at 12:30. Free.

BRADLEY SOWASH, MELINDA HAAS, DON SALMON—New music by these musician-composers. The Field at Pineapple, 599 Broadway at Houston St. (966-3717), at 9. $7.

W.I.S.—Warren Smith, with Novella Nelson, E.L. James, other singers and instrumentalists. Aronow Theater, CCNY, Convent Ave. and 136th St. (243-9278), at 8. $8.

KAREN MASON, vocalist. "Broadway, Beatles, and Brian." With pianist Brian Lasser, Nelson Rangell. Minetta Lane Theater, 18 Minetta Lane, off Sixth Ave. (420-8000), at 11:15 p.m. $17.50.

PRISCILLA HOOD, singer-pianist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BOB KINDRED, tenor-saxophonist and clarinetist. Jazz at Noon, a lunch-hour jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

TRI-COUNTY RAMBLERS—Bluegrass quartet. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 only), at 9:30. $4.

Saturday, June 7

BRONX ARTS ENSEMBLE ORCHESTRA, Andrejs Jansons conductor; New York Latvian Concert Choir, pianist Arthur Ozolins, vocal soloists Marga Apkalns, Laila Salins, Karlis Grinbergs, Janis Klavins. Kenins's *Folk Dance and Fugue No. 2;* Kalnins's *The Sea* (N.Y. premiere); Medins's Piano Concerto in c (N.Y. premiere); Ritmane's *Singing From Afar;* Jurjans's *Rejoice.* Alice Tully Hall at 2:30. $12–$20.

GEORGE WINSTON, pianist. See 6/6.

DEPECHE MODE—Synthesizer pop music. Radio City Music Hall at 8. $20.

KOREAN MUSIC SCHOOL BENEFIT—Soprano Hae Soon Koh, mezzo-soprano Won Hee Lee, tenor Byung Choun Lee, harpist Eun Kyung Choi. Works by Arditi, Donaudy, Brahms, Pierne, Bellini, others, and Korean folk songs. Merkin Concert Hall at 9. $15.

RICKY FORD QUINTET—A celebration of "the Late Great Ben Webster." Jazz Center, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

HUP TWO!—See 6/4. Tonight's performers are Bosho, acoustic and electric instruments; Paul Lemos, vocals and electronics; Deidre Murray and Fred Hopkins, music for cello and bass.

BRADLEY SOWASH, others. See 6/6. Tonight at 8.

REKHA, with Kalyanji-Anandji. Indian music. Madison Square Garden at 7:30.$7–$50.

PATAKIN: AFRO-CUBAN RELIGIOUS MUSIC AND DANCE—American Museum of Natural History, C.P.W. and 79th St. (873-1300), at 2 and 4. Free, with Museum admission.

LINDA FERRI, pianist. Lincoln Center Library at 2:30. Free.

MIRANDA WU, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free with 50 cents admission.

Sunday, June 8

BOYS CHOIR OF HARLEM/ORCHESTRA OF ST. LUKE'S, Walter J. Turnbull conductor; soprano Yvonne Frazier, tenor George Shirley, flutist Hubert Laws. Classical music, gospel, jazz, and spirituals. Benefit for the Choir. Alice Tully Hall at 8. $12.50–$75.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Classical and contemporary Chinese music, with traditional instruments. Merkin Concert Hall at 3. $8.

FLORILEGIUM CHOIR, JoAnn Rice director. "Dramatic Scenas," by Schutz, Purcell, Kodaly, Copland, Charpentier. Merkin Concert Hall at 8. $8.

ROY AYERS, JEAN CARNE, SHERRY WINSTON, ERIC GAYLES—Jazz at the Apollo Theater, 253 W. 125th St. (749-5838), at 7:30. $5–$18.

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NEW YORK WOMEN'S JAZZ FESTIVAL—Opening day. At 2: jam session. At 4: fashion show by Florette Vassall. At 5:30: New Voices. At 7: UJC Big Apple Jazzwomen with Sarah McLawler. Jazz Center of New York, 380 Lafayette St. (505-5660). Bazaar all day, with food, books, records, white-elephant sale. All-day pass, $5.

BUCK CLAYTON REMEMBERS LADY DAY—Salute to Billie Holiday, with Clayton and an ensemble. Vineyard Theater, 309 E. 16th St. (683-0696), at 8. $8, or $12 at a table and with wine.

GREENWICH VILLAGE ORCHESTRA—See 6/6. Today at 3.

NEW EDITION—Madison Square Garden at 8. $15.50-$17.50.

ARIEL CHAMBER PLAYERS—Works by Loeffler, Villa Lobos, Wanhal, Beethoven. Middle Collegiate Church, Second Ave. and 7th St. (663-2496), at 3. $3.

ANDY STATMAN, Klezmer music/**SIMON SHAHEEN,** Arab music; others. Benefit for the World Music Institute. Crossroads of Asia '86. Washington Square Church, 135 W. 4th St. (362-3366), at 7:30. $12.

TRIBUTE TO PANCHITO RISET, with Celia Cruz, Johnny Pachebo, Tito Puente, Dave Valentin, Wilfredo Figueroa, Joe Cuba. Symphony Space at 1. $10.

JOAN ROWLAND, pianist. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

CONCERT BY COMPOSERS—Steven Antonelli and Perkin Barnes, electric quartet/Scott O'Brien, solo synthesizer with drum machines/Paulette Ray. La Galleria Second Classe, 6 E. 1st St. (505-2476), at 4. Contribution.

VALERIE NARANJO PERCUSSION—The Dairy, Central Park, 65th St. west of the Zoo, at 1. Free.

PANDIT PRAN NATH, with La Monte Young, Marian Zazeela, Ray Spiegel. Afternoon ragas. Dia Art Foundation, 155 Mercer St., between Houston and Prince Sts., at 3. $8.

BRONX ARTS ENSEMBLE, Stephen Somary conductor. Mozart's Serenade No. 10, K. 361, for Winds; Dvorak's Serenade in d, Op. 44. Bartow-Pell Mansion Museum, Shore Rd., Pelham Bay Park, Bronx (364-1331), at 2. Free.

JOHN CAGE MEETS SUN RA—Benefit for Meltdown Records, with Rick Russo, Bronwyn Rucker, audio artist John Polizzi. At Sideshows by the Seashore, Coney Island Boardwalk at W. 12th St. (718-372-5159), at 8. $20.

WOODHILL PLAYERS, woodwind quintet and piano. Works by Kay, Corea, Smith, Mozart, d'Indy. Grace Episcopal Church, 254 Hicks St., Brooklyn, at 3. $6.

BARGEMUSIC—See 6/5. Today at 4.

MIDWOOD GOSPEL CHOIR—Brooklyn Central Library, Grand Army Plaza, Brooklyn, at 2:30. Free.

Monday, June 9

ROBERT DEGAETANO, pianist. Works by Mozart, Liszt, Bernstein, Rachmaninoff, DeGaetano (world premiere). Merkin Concert Hall at 8. $10.

NEW YORK WOMEN'S JAZZ FESTIVAL—See 6/8. Tonight: Singers' Nite, with Emiko Mizoguchi, Shirley Crabbe, Janet Savage, Sandy Patton. At 8:30. $10.

JUSTIN PAGE AND HIS QUARTET, with trumpeter Valery Ponomarev, bassist Rufus Reid. Jazz originals and standards. Symphony Space at 8. $3.

KAREN MASON—See 6/6. Tonight at 8.

CAROLE CERASI, harpsichordist. Frescobaldi, D. Scarlatti, Ligeti, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WEST VILLAGE CHORALE SUMMER SING—Penna Rose leads an open reading of Verdi's *Requiem.* Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4.

Tuesday, June 10

HEBREW ARTS CHORALE AND CHAMBER SINGERS, Elayne Robinson Grossman director. Works by Mendelssohn, Shur, Sargon, Steinberg, Davidson, Lewandowski, Janowski. Merkin Concert Hall at 8. $15.

NEWBAND—Works by Cage, Drummond, Crumb, Schwantner, Takemitsu, Hyla. Symphony Space at 8. $6.

NEW YORK WOMEN'S JAZZ FESTIVAL—See 6/8. Tonight at 8:30: Valerie Naranjo Percussion Quartet. At 10: Terri Lyne Carrington Quintet. $10.

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tor. Original music. Greenwich House, 27 Barrow St. (242-4770), at 8. $6.

NORTH/SOUTH CONSONANCE, with soprano Lynn Owen, bassoonist William Scribner. Works, including some premieres, by Powell, Yim, Goeb, Owen, Schubel, Cameron-Wolfe, Lifchitz. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

YOUNG CONCERT ARTISTS BENEFIT—25th-anniversary program, with host-performers pianist Emanuel Ax, flutist Eugenia Zukerman; Y.C.A. alumni, including Marvis Martin, Ilana Vered, Anthony Newman, and a dozen others. Alice Tully Hall at 7. $25.

THOMAS MURRAY, organist. 75th anniversary of the Aeolian-Skinner organ. Works by Rheinberger, Murray, Humperdinck, Elgar, Bach, Durufle. St. John the Divine, Amsterdam Ave. at 112th St., at 8. $10.

NEW BRASS—Music by Dukas, Pezel, Cheatham, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

CAYENNE JAZZ BAND—1 Dag Hammarskjold Plaza, 47th St. west of Second Ave., at noon. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

JOHN DEWEY HIGH SCHOOL STUDENTS, Petr Kotik director, with the S.E.M. Ensemble. Music by Young, Cage, Oliveros. 50 Avenue X, Brooklyn (718-373-6400), at 11:20 a.m. Free.

OPERA

WERTHER, by Massenet. Riverside Opera Ensemble, the Eos Quartet. Nathan Matthews conducts from the keyboard in a new instrumental arrangement for string quartet, piano, and synthesizer; staging by Stephen Pickover. Rutgers Presbyterian Church, 236 W. 73rd St. (977-5297). 6/5, 6, 7 at 8; 6/8 at 3:30. $12.

MADAMA BUTTERFLY, by Puccini. Opera Ebony, Warren George Wilson conductor. Aaron Davis Hall, 134th St. and Convent Ave. (877-2110). 6/5 at 8; 6/8 at 4. $12.50, $17.50.

LIGHT OPERA OF MANHATTAN—Through 6/15: Victor Herbert's *Sweethearts.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). At 8 Wed.–Sat.; Wed. also at 2; Sat. and Sun. at 3:30. $17.50.

ZAREVITCH, by Lehar. Staged version by Viennese Operetta Company of America, Lois Albright conductor. With the Tomov Slavic Dancers. Alice Tully Hall, 6/4 at 8. $25; seats at rear, $35 for two.

LA BOHEME, by Puccini. Manhattan Opera Workshop, at Robert Wagner Jr. High School, 220 E. 76th St. (718-956-0122). 6/5, 7, 11 at 8. $7.

OPERATIC CONCERT—Epiphany Artists, John Cartwright director and pianist. Church of the Epiphany, York Ave. at 74th St. (737-2720). 6/8 at 2:30. $5.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through July 5. Tickets $9–$65. 6/2, 3 at 8: *Don Quixote.* 6/4 at 2 and 8: *The Nutcracker.* 6/5 at 8: *The Leaves Are Fading, Murder, Francesca da Rimini.* 6/6 at 8: *Theme and Variations, Sphinx, Requiem.* 6/7 at 2 and 8: *The Nutcracker.* 6/9 at 8: *Donizetti Variations, Dim Lustre, Requiem.* 6/10 at 8, 6/11 at 2 and 8: *La Bayadere.*

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets $4–$38. 6/3 at 8: *Mozartiana, Episodes, Scotch Symphony.* 6/4: Annual Spring Gala, featuring the preview of Jerome Robbins's *Piccolo Balletto* (870-5585). 6/5 at 8: *Symphony in C, Piccolo Balletto* (premiere), *Slaughter on Tenth Avenue.* 6/6 at 8: *Slaughter on Tenth Avenue, Songs of the Auvergne, Brahms-Schoenberg Quartet.* 6/7 at 2: *Mozartiana, Concerto for Two Solo Pianos, Symphony in C.* 6/7 at 8: *Donizetti Variations, Firebird, Brahms-Schoenberg Quartet.* 6/8 at 1: *Mozartiana, Scotch Symphony, Piccolo Balletto.* 6/8 at 7: *Donizetti Variations, Episodes, Dances at a Gathering.* 6/10 at 8: *Allegro Brillante, Davidsbundlertanze, Firebird.*

Martha Graham Dance Company

CITY CENTER—Through June 15. Tickets $12–$25. 6/3 at 8: *Seraphic Dialogue, El Penitente, Diversion of Angels, Part Real-Part Dream.* 6/4 at 8: *Acts of Light, Tangled Night* (world premiere), *The Rite of Spring.* 6/5 at 8: *Cave of the Heart, Temptations of the Moon, Every Soul Is a Circus.* 6/6 at 8: *Song, Heretic, Plain of Prayer, Tangled Night.* 6/7 at 2: *Plain of Prayer, Cave of the Heart, Part Real-Part Dream.* 6/7 at 8: *Diversion of Angels, Denishawn/Graham Solos, Tangled Night, The Rite of Spring.* 6/8 at 3: *Seraphic Dialogue, Tangled Night, El Penitente, Diversion of Angels.* 6/10 at 8: *Every Soul Is a Circus, Temptations of the Moon, Acts of Light.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **New York Theatre Ballet** (formerly Balletfore), with three new works, one by guest Christopher Gillis. 6/4, 6 at 8; 6/8 at 2 . . . **Susan Osberg/Workwith Dancers Company,** including a premiere. 6/5, 7, 8 at 8.

Other

AGLAIA DANCE PRODUCTIONS—6/5, 6 at 8—A shared evening by the **Diane Jacobowitz Dance Theatre,** with three works including a premiere, and **Judy Trupin's Extrapolating,** with two works including a solo . . . 6/7, 8 at 8—Works by Nancy Alfaro, Janet Panetta, Frey Faust. At Middle Collegiate Church, 50 E. 7th St. (228-8108). Each, $6.

ASIAN AMERICAN DANCE THEATRE—"A Tribute to Our Fathers," including dance, music, storytelling, theater. 26 Bowery, below Canal St. (233-2154). 6/7 at 8. $5.

CHILDREN'S BALLET ENSEMBLE—Performers in Parsla Vintere's company are ages 4–17. Two one-act ballets. Goldwater Memorial Hospital, Roosevelt Island (371-3667). 6/6 at 7:30; 6/7 at noon. $5, children $3.

DEBORAH GLADSTEIN, others, in "Dome Dancing." St. Mark's Church, Second Ave. and 10th St. (674-8112). 6/7, 8 at 8:30. $6.

FRESH TRACKS—New works by five—Jim Coleman, Richard Colton, Chris Kaufman, Tamar Rogoff, Melanie Slater—and by the collective Yo'Mama, all on each program. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/3, 10, 17, 24 at 8. $7.

GLENN LUND DANCE COMPANY—Two new dances, other works. Marymount Manhattan Theater, 221 E. 71st St. (279-4200). 6/4, 5, 6, 7 at 8. $10.

IONIC DANCE COMPANY—Premiere of "Baby," by Bonnie Behrman, with "Under the Umbrella." St. Mark's Church, Second Ave. and 10th St. (477-6776). 6/5, 6, 7, 8 at 8:30. $6.

LOUIS JOHNSON DANCE THEATRE ENSEMBLE, with the Tony Booker Choir. Harry Dejur Henry Street Settlement Playhouse, 466 Grand St. (598-0400). 6/5, 6, 8 at 7. $6.

MIMI GARRARD DANCE THEATRE—Two N.Y. premieres, and recent other works. Garrard Studio, 155 Wooster St. (674-6868). 6/4, 6, 7 at 8; 6/8 at 3. $7.

NAJMA AYASHAH & COMPANY—"Tamasha," a concert of original Kathak and gypsy dances of North India, Turkey, and Persia. West End Theater, West End Ave. and 91st St. (724-2070). 6/4 at 8. $7.

ONE-NIGHT STAND #6—Short works by eight choreographers. Cunningham Studio, 55 Bethune St. (924-0077). 6/5, 6, 7 at 9. $7.

P.S. 1'S SPRING DANCE PROGRAM—Work by Mark Dendy (Appalachian rhythms), Renee Rockoff (inspiration from the Northern Plains Indians), and Urban Bush Women (exploration of African origins). P.S. 1, 46-01 21st St., Long Island City (718-784-2084). 6/7, 8 at 3. $5.

¡PASION!—Spanish Dance Arts Company, with guest Liliana Morales. Premieres by Hector Zaraspe and Roberto Lorca. N.Y.U. University Theater, 35 W. 4th St. (279-4200). 6/4, 5, 6, 7 at 8; 6/8 at 2. $15.

SIN CHA HONG'S LAUGHING STONE DANCE COMPANY—"Isles," the choreographer's first full-length work. La Mama Annex, 74A E. 4th St. (475-7710). 6/4–8 at 7:30. $10.

STACEY TEMPLE AND DANCERS, with guest choreographer Barbara Mahler. Two premieres, other works. Cunningham Studio, 463 West St. (718-625-5143). 6/10, 11 at 9. $7.

SUSAN TENNEY AND COMPANY—Evening-length dance-theater trilogy. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 6/7, 8, 9 at 8:30. $7.

TANGIBLE DANCES—Roseanne Spradlin and Dancers in four works, including two premieres. Eden's Expressway, 537 Broadway (206-1870). 6/6, 7 at 9. $7.

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OTHER EVENTS

REVELS AND THEIR CAUSES—The **Lighthouse's Summer Posh Sale,** 6/4, 5, 6, 10–6, benefits the Lighthouse programs for the blind and visually impaired of the city. At 111 E. 59th St. (enter on 60th), and you'll find some fine bargains in scarcely used designer and donated clothing (355-2200) . . . You can be an archangel, angel, seraph, or cherub—and help the **Cathedral of St. John the Divine** at the same time. Opening event of the cathedral's centennial celebration is 6/4, with a church supper cum concert. The latter spotlights "Ascent," a performance for high-wire artist (who else but Philippe Petit?), grand piano (Evelyne Crochet), and soprano saxophone (Paul Winter), to be given in the church nave. Tickets, $150–$1,000 (517-5141), and the price determines your rank in the heavenly hierarchy . . . **The annual Big Apple Bike Trek** of the New York Lung Association is a weekend jaunt, 6/6–8, a 125-mile ride to raise money—$250 in pledges is required to ride (889-3370 to register). The route takes in Stony Point National Park, the Palisades, and starts in Central Park . . . The **Legal Aid Society Disco,** 6/9 at the Palladium, will help the lawyers in their representation of the homeless, elderly, and disabled who are in need of counsel; $50 (577-3346) . . . The **Ukrainian Institute,** 2 E. 79th St., hosts an auction of works by Ukrainian aritsts, 6/8 beginning at 1:30 with a preview, the auction at 3. Refreshments, too. Donation, $5.

FAIRS, FESTIVALS, CELEBRATIONS—The annual **Museum Mile** open house is 6/10 this year, with Mayor Koch's official welcome at 6 p.m., Fifth Ave. and 103rd St., inviting us all to visit the ten cultural enclaves along the avenue between 104th (El Museo del Barrio) and 82nd (Metropolitan Museum) until 9 p.m.: Museum of the City of New York, International Center of Photography, Jewish Museum, Cooper-Hewitt Museum, National Academy of Design, Guggenheim Museum, YIVO Institute for Jewish Research, Goethe House. All are free, except the Met, which sticks to its pay-what-you-wish admission, and the street will be a stroller's delight, closed to traffic between 6 and 9. There'll be street entertainment along the way, too, from the Bali-Java Dance Theatre to mimes and minstrels. The Harbor Brass performs in Central Park's Conservatory Garden, 104th St., at 6:30, and at 8 at the Church of the Heavenly Rest, 90th St., organist Charles Dodsley Walker will play Bach and Langlais . . . The yearly **Feast of St. Anthony,** 6/5–15, centers around St. Anthony of Padua and the St. Anthony Shrine Church, at Sullivan and W. Houston Sts. Most of the activity goes on at night, 6–1 a.m., with entertainment for all ages, music, games, rides, and, of course food, in spicy keeping with the Italian atmosphere of the neighborhood . . . **Murray Hill's block party** is 6/7, noon–6, on 35th St. between Lexington and Madison (rain date, 6/8). As usual, there'll be walking tours around the residential streets (see Tours, below), a Park Ave. carriage ride, books and crafts, toys and food, and plenty of entertainment that includes a singalong and folk dancing. Saluting the Statue of Liberty, it's to be a red-white-and-blue party, with hundreds of balloons afloat . . . The 300 East 85th Street folks are throwing a **block party,** too, 6/7, 11–6, on just one cozy Yorkville block, between First and Second Aves. Jewelry and crafts, plants and a raffle, a flea market and live music . . . The **Washington Market School Street Fair,** 6/8, noon–6, will feature high-wire daredevil Philippe Petit in some juggling magic; also clowns, music, races, things to buy, a silent auction—even a hayride. At this Montessori school, on Greenwich St. between N. Moore and Harrison Sts.; rain date 6/15; small charge or donation for some events . . . An **India street festival,** 6/8, 11–7, is open-house-style at the Fashion Institute of Technology, 27th St. between Seventh and Eighth Aves. Foods and music; a bazaar with crafts, spices, cosmetics, saris, jewelry; acrobats and magicians and puppets. Opening at F.I.T. that day: "The Master Weavers," an exhibit of textiles. Another **Block Fair,** this by the 10th and Stuyvesant Sts. Association, features jazz, foods, a silent auction, rummage sale, antiques, collectibles of all kinds. Date is 6/7 (rain date, 6/8), 11–7, on the two streets between Second and Third Aves. . . . A **flea market** hosted by the Parents Association of Ship 272 is a fund-raiser for the ship, New York's only co-ed program that combines scouting with seamanship training. Date is 6/8, 11–6, at the Fireboat House and Pier, 90th St. and the East River. You'll find children's games, food, and lots of vendor tables . . . An **Education Fair at CUNY,** in the Graduate Center Mall, 33 W. 42nd St., will be host to representatives of five neighborhood institutions, including the Public Library, with ideas for potential learners of all ages. Date is 6/10, 11–2 . . . **Welcome Back to Brooklyn,** the yearly day-long bash where Brooklynites past, present, and future gather to celebrate the borough, is 6/8, 11–5, centering around Grand Army Plaza. Entertainment nonstop, a children's parade, a book sale at the Public Library, an outdoor cafe, and, as this year's returnee-host, Danny Kaye. Opening ceremonies at noon, and while you're at the Plaza, you can visit the Fence Art Show and Sale at the Brooklyn Botanic Garden, and take in a storytelling session at the Brooklyn Museum.

ON EARLY JUNE'S CALENDAR—Visiting other people's houses is a fascinating pastime, especially those one might never see in the usual run of events. Out in Brooklyn, the annual **Fort Greene House Tour,** 6/8, noon–5, takes in an Italinate townhouse, an Egyptian-revival interior, a 1927 Art Deco apartment-house lobby—ten homes in all, plus a tour of Fort Greene Park, a Romanesque-revival church, and refreshments. $7, at S. Portland Ave. Garden, S. Portland Ave. at DeKalb Ave., opposite park entrance (718-596-5247) . . . A **Spring Open House at Queens Museum,** N.Y.C. Building, Flushing Meadow-Corona Park, is a family event 6/8, noon–5:30, with exhibits to see, a gallery tour at 2 of "Take 1/New York on Film," a talk about his sculpture by Robert Younger at 2:45, and, at 1, an outdoor helium-balloon lift-off . . . . **Geraldine Fitzgerald** takes her bag of "Streetsongs" to Lehman College Center, Bedford Park Blvd. West in the Bronx, 6/8 at 2. This one-woman show combines the performer-director's talents as both actress and tale-spinner, and you'll be charmed by what happens between the pieces as well as by the songs. $12, $14 (960-8833) . . . **Duck Parade Cadence,** a cartoon gathering of 100 paper ducks by Payton Wilkinson and Timothy Siciliano, brightens the lawn of the Empire-Fulton Ferry State Park, on the East River waterfront in Brooklyn at New Dock St., just below the Brooklyn Bridge. Installation is 6/8 , rain date 6/15, and we hear there are some paper tulips directly in the ducks' path . . . **Rose Weekend at the New York Botanical Garden** in the Bronx, 6/7, 8, with the gorgeous blooms on display and some miniatures for sale in the shop . . . Last call for the **Washington Square Outdoor Art Exhibit,** 6/7, 8, noon to sundown and later.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

GREENWICH VILLAGE—A Historywalk with Joyce Gold (242-5762). 6/8 at noon, meet at Washington Square Park under the Arch; $8.

CONEY ISLAND—A walk with Justin Ferate and the Brooklyn Historical Society (718-624-0890). 6/8 at 1, meet outside Stillwell Ave./Coney Island subway station, last stop on B, D, F, or N line. $5.

GREENWICH VILLAGE, with Michael Levin. Must reserve (924-7187). 6/7, 21 at 2: **The Endangered Landscape,** the far-west Village; $5 . . . 6/8 at 2: **La Vie Boheme,** the Jefferson Market–Sheridan Square neighborhood—socialism, feminism, and free love; $5.

FULTON FISH MARKET—Visit the wholesale market behind the scenes, to see fishmongers in action. The South Street Seaport is the host, and there will be a clam-chowder breakfast before you go off to your daily activities. 6/5, then alternate Thurs., 6–7:45 a.m. $12; must reserve (669-9416).

SOHO: LOFT LIVING AND ARTISTS' HAVEN—Tour with the Museum of the City of New York (534-1672). 6/8 at 1:30, meet on corner of Spring and Lafayette Sts. $10.

NEW YORK WALK-ABOUT—6/7 at 10 p.m.: **Nocturnal New York, Shadows of Eventide;** registration required . . . 6/8 at 11 a.m. or 2: **Chinatown/Little Italy, Ethnic Contrasts;** meet on S.W. corner of Broadway and Canal St. Each, $5 (582-2015 weekdays, 914-834-5388 weekends).

CENTRAL PARK—All are free. Each Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere at 3 and winds up at the Dairy . . . 6/8 at 2, meet at the Dairy for "You Are the Architect," taking in Olmsted and Vaux's original design.

FAR WEST GREENWICH VILLAGE, with Adventure on a Shoestring (265-2663). 6/8 at 3, meet on N.W. corner of 12th St. and Greenwich Ave. $5.

MURRAY HILL—6/7 at 1, 2:30, or 4, meet on N.W. corner of Park Ave. and 35th St. for an architectural and historical tour around the neighborhood, while the Murray Hill Block Party is going on (see "Fairs" above; rain date, 6/8). $3.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register. 6/8, 10–1, an archeological tour of lower Manhattan, using old city plans; $8.

HOFSTRA UNIVERSITY TOURS IN MANHATTAN—6/7, 2–4, the art world of Tribeca; $16. 6/7, 1:30–4:30, the Upper West Side; $17 (516-560-5993).

PROSEPCT PARK ENVIRONMENTAL CENTER TOURS—6/7, 11–4: "Brooklyn Up at Bat," a bus tour to baseball sites like Ebbets Field and Washington Park, with Tom Knight; must reserve (718-788-8500); $25.

VEGETABLES, BERRIES, AND MUSHROOMS—Hunt for edibles with Steve Brill, on a bike trek in Queens with the Friends of the Parks (473-6283). 6/15 at noon, meet on Queens Blvd. at Union Tpke., Kew Gardens, across from the Courthouse. Take a sandwich and a water canteen. $1. For non-smokers only.

CITY WATERWAYS—Bronx County Historical Society nature-and-history cruise (881-8900), aboard the *Andrew Fletcher*. 6/8, 4–6, from South Street Seaport. Must reserve. $20.

OLD WESTBURY GARDENS TWILIGHT LECTURE TOURS—Thurs. at 7, Palm House, at the estate in Westbury, L.I. (516-333-0048). 6/5: "New and Unusual Bedding Plants." $7.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history , and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10.

BRYANT PARK—"Once Around the Park," an hour walk first Thurs. each month. 6/5 at 12:30, meet at the flower market, S.E. corner of Sixth Ave. and 42nd St., for a look at the park's sculpture and history. Free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Woodland walks on forest trails; every Sat. at 10 a.m., Sun. at 1; $1. Sat. session includes a Tai Chi lesson; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A birdwalk, 6/8 at 8:30 a.m.; meet at 249th St. gate to search for late-spring migrants and early nesting birds; free . . . Greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes and city walks. 6/7 at 11 a.m., meet on street at Broad Channel stop, Rockaway line, A train, for a birdwatch around Jamaica Bay's Wildlife Refuge; take lunch (718-522-2829).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). 6/7 at 9:45 a.m., meet at Roosevelt Island Tram, Second Ave. and 59th St., to walk across Queensboro Bridge to Astoria, Queens; 8-mile walk takes in more bridges and boroughs and islands; many dropout spots (718-626-4927); $1. 6/7 at 1, meet on N.W. corner of 42nd St. and First Ave. for a walk across 42nd to Tenth Ave. (876-6688); $1. 6/8 at 11 a.m., meet outside of Brooklyn Bridge IRT station next to City Hall Park for a walk across the Brooklyn Bridge to the Esplanade; $1.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 6/6 at 7:30 and 6/7, 8 at 1:30 vs. Baltimore. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 6/4 at 7:35 vs. San Diego; 6/9, 10, and 11 at 7:35 vs. Philadelphia. $4–$9.50.

HORSE RACING—Belmont for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 6/6, Nassau County Handicap; 6/7, Roseben Handicap and the Belmont; 6/8, Hempstead Handicap.

BOXING—(Felt Forum at Madison Square Garden; 564-4400): 6/5 at 7:30, Michael Olajide (ranked 7th in the world) vs. Bernard Mays; also 6 preliminary bouts. $10, $15.

KARATE—United Nations Open Championship at Manhattan Center (311 W. 34th St. between 8th and 9th Aves.; 245-8055). 6/8 at 12 (eliminations) and 3 (finals): Championship karate, rated A-1, plus demonstrations. $12.

STEPS—1-2-3 Six-Mile Relay Run 6/7 at 10 a.m.: Over 1,000 runners of all ages are expected to compete for prizes in this three-member team running event, sponsored by the New York Road Runners Club, through Central Park. Begins and ends at 90th St. and 5th Ave. Teams must consist of 3 men, 3 women, or 2 men and 1 woman. Call 860-4455, to register. $19 (members) and $26 (nonmembers), per team.

TENNIS—Eastern National Wheelchair Tennis Championships, 6/6–8, at the National Tennis Center, Flushing Meadow Park, Queens. More than 100 players are expected to compete in a tournament format in men's and women's singles and doubles, junior singles, and quadraplegic singles. Admission is free, and play begins at 10 a.m. Fri.; finals Sun. (Eastern Wheelchair Tennis Association, 914-793-5158).

CHILDREN

A STORY HOUR at the Intuflo Hardware Store (199 E. 4th St. between Aves. A and B; 741-3400). 6/7 at 2: Children of all ages and their parents can enjoy traditional and original stories presented by Holly Wolf. Refreshments will be served. Free.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—6/6 and 7 at 11 and 1: "Fanfare," performed by Pegasus Productions. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/21. $4.

LONG-RUNNERS—Note: Please refer to last issue for ongoing plays.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—6/7 at 1: "Boatmen, Nymphs, and Divers"—Children ages 5–11 can go fishing using a strainer and discover the lake's hidden creatures with Princess Belva (must reserve). 6/8 at 2:30: "The King's Men"—Children of all ages can enjoy the Kings County Shakespeare Company in *Much Ado About Nothing* . . . At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 6/7 at 11: "The Emperor's New Clothes"—Children of all ages can enjoy Diane Wolkstein telling the Hans Christian Andersen story, plus a different story each week. Saturdays at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $1.50.At **Prospect Park** (Flatbush Ave. and Empire Blvd., Brooklyn; 718-788-0055)—Visit the Children's Farm, containing baby and adult barnyard animals. Wed.–Sun. 10–4. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—6/7 and 8 at 1:30 and 3: Visit the Chinese Pavillion and learn about Tan Grams to create your own animal character or design. 6/7 at 1:30 (ages 5 and older): Play the "Name Game" and discover what's special about your name in a video-taped dance and theater workshop. Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Free programs . . . **Manhattan**—6/5 at 10:30: Children ages 1½–4 can enjoy a toddler dance with Judi Lefkowitz at the **Kips Bay** branch (446 Third Ave.; 683-2520); 6/9 at 10:30 at the **Jefferson Market** branch (425 Ave. of the Americas; 243-4334) . . . 6/10 at 10 (reservations required): Enjoy stories with participation and action for ages 4–7 with Getchie Argetsinger at the **Hamilton Grange** branch (503 W. 145th St.; 926-2147) . . . 6/10 at 4: Children of all ages can meet Theo Powell and some of his animal friends at the **Seward Park** branch (192 E. Broadway; 477-6770) . . . **Bronx**—6/4 and 6/11 at 3:45: Attend a sign language workshop for children of all ages at the **Eastchester** branch (1385 E. Gun Hill Rd.; 653-3292) . . . 6/5 at 3:30: "Lou the Magnificent," will perform an hour-long magic show for all ages at the **Sedgwick** branch (1553 University Ave.; 294-1182) . . . 6/10 at 4: Jean Winther presents storytelling at the **Belmont** branch (610 186th St.; 933-6410); also 6/10 at 4: "The Town Mouse and the Country Mouse," a puppet show with songs at the **Jerome Park** branch (118 Eames Place; 549-5200).

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—6/4 at 3:30: "Signs & Symbols Workshop" and "Fantastic Flower Tales." 6/5 at 3:30: "More Than Movies"; at 6:30: "Printing With Flowers for Pre-schoolers"; at 7: "Collection Connection." 6/6 at 3:30: "Creative Writing." 6/7 and 8 at 2: "The Battle of the Monkey and the Crabs," a puppet play by Torokko. 6/9 at 3:15: "Secret Meanings of Flowers." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 6/7 at 1 (ages 5 and older): Fifth-grade students from Staten Island will perform "African Folktales," a variety of stories based on West African culture; 6/8 at 1 (ages 5 and older): "Spotlight on Opera," will be presented by a company of four professional musical artists with selections from grand opera and musical comedy. Hours: Weekends 10–5. $2.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon–1 a.m. **(M)** **AE.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.– Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RED TROLLEY—112 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian/American. Spcls: chicken waterzooie, veal scaloppine, Belgian duckling. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 5:30–11. Private parties for 75. Ent. Mon.–Sat. from 5:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E) AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M) AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M) AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M) AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I) AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M) AE, CB, DC, MC, V.**

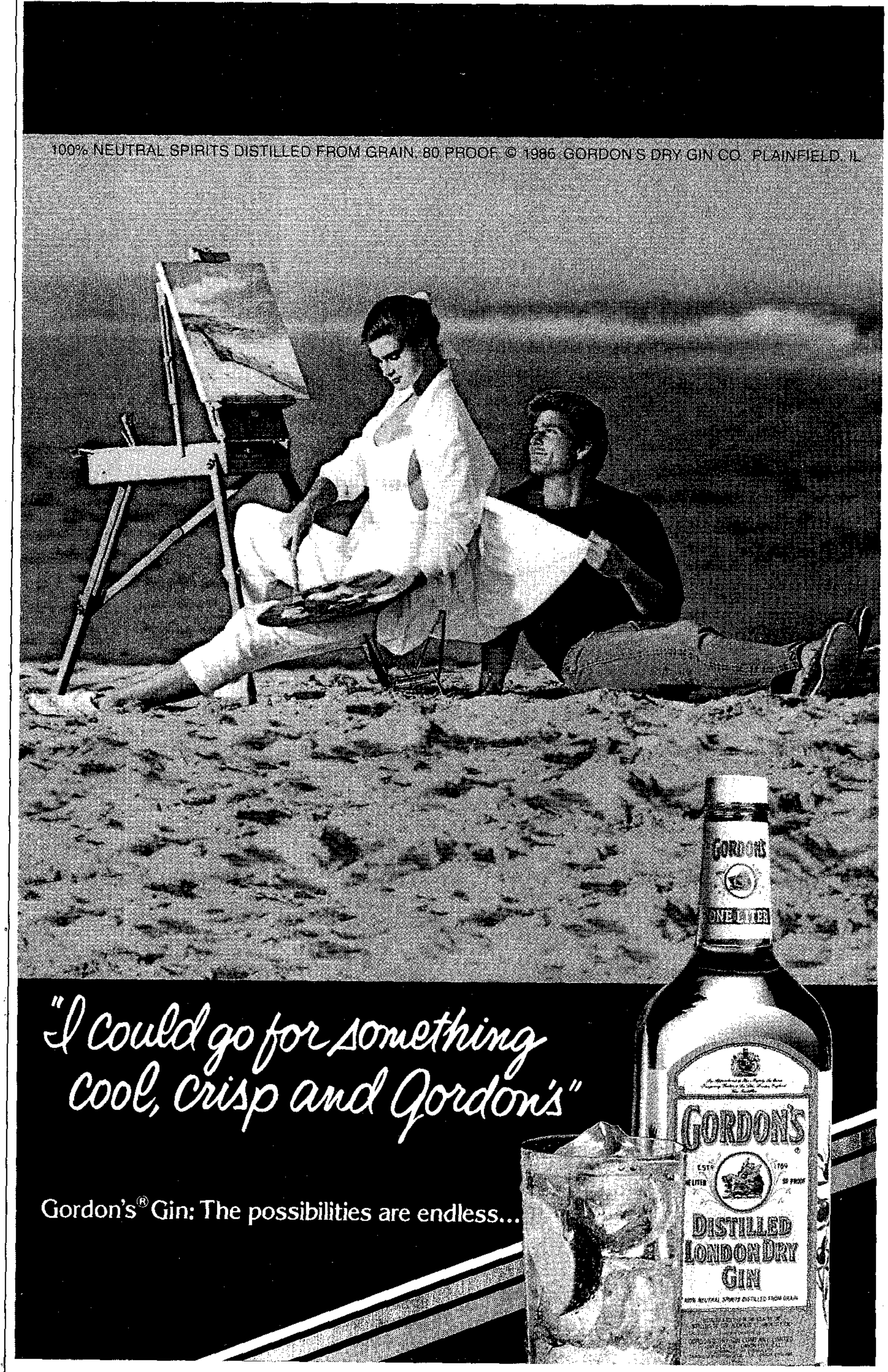
RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M) AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M) AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M) AE, CB, DC, MC, V.**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14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 6/30, pear festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–1 a.m, Fri.–Sat. to 2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crab-cakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

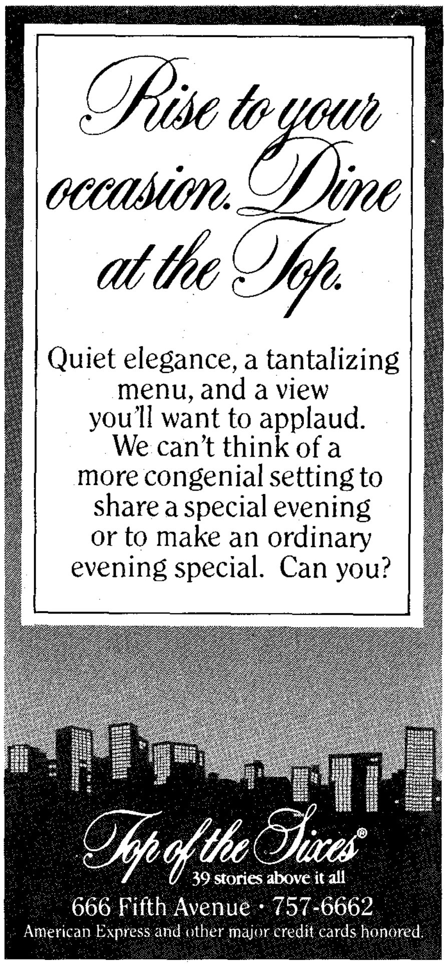
SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp



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TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M)** **MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, *shashlik, chicken Kiev. Res. sug. Open* daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30–11:30. Br Sun. noon–4. Ent. Tues.–Sun.**(M)** **AE, DC.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon.–Sat. 6–11. Private parties for 60. Closed Sun. **(M-E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.–3 a.m. Jazz Br Sat.–Sun. 11:30–5. Music nightly from 10. **(I)** **No credit cards.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Casual. Continental. Spcls: fresh fish and shellfish, pasta, 20 oz. T-bone steak, homemade desserts. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Bar Mon.–Thurs. 4–3 a.m., Fri.–Sat. til 4 a.m., Sun. noon–7. Ent. **(M)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:00, Sun. 10:30–4:00. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. **(M)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/4, Marty Le Donne. 6/5, Joel Forrester Duo. 6/6,7, Don Friedman with Harvey Schwartz and Atilla Zola. 6/8, Paula Potocki. 6/9, John Samorian Duo. 6/10, Adam Wolff Duo. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/8, Michal Urbaniak, Didier Lockwood and John Blake. 6/9, Mark Morganelli All Stars. 6/10–15, Roomful of Blues with Eddie 'Cleanhead' Vinson. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 6/7, Joanne Brackeen with Calvin Hill. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 6/4, Jay Clayton. Music from 9–1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 6/8, singer Ernestine Anderson. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 6/7, Sweet Liss and the Swells. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/8, Freddie Hubbard Quintet. 6/9, Les Paul Trio. 6/10–15, Jan Garbarek Group featuring Eberhard Weber. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/8, singer Michele Bautier, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. 6/10–22, jazz singer Carol Sloane. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 6/7, Larry Vukovich. 6/8, Nat Jones. 6/9, Peter Malinverni. 6/10–14, Ron Mathews. **Upstairs:** 6/5 at 8, the Leigh Clarkgranville show, followed by Carla White at 9:30, and Nina Murano at 11. 6/6 at 8, the Ellen Folley show, followed by singer/comedian Celeste at 10; and the Midnight Comedy Show. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 6/16, 10–3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 6/5, Amy Coleman. 6/6, Terri Cerritto; Edward Wright. 6/7,8, Bob Fucaloro with John Wallowitch. 6/11, Kathleen Sanders with Al Shapiro. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 6/4,11, Dave Lalama. 6/5, George Ziskind. 6/6, Andy Stein's Blue Four. 6/7, Nina Sheldon Duo. 6/9, Bonnie Macleod. 6/10, Virg Dzurinko. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 6/7,10–14, pianist Lou Levy with Michael Moore on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/7, Dorothy Donegan Trio. 6/10–7/5, The Eddie Condon's Gang First Annual All American Jazz Reunion including Ed Polcer and Red Balaban. Nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 6/4, singer Gail Wynters; Sharon Stuart Rubin. 6/5, Gail Wynters; Jo Anne Lov. 6/6,7, Gail Wynters. Shows at 8:30 & 11. **AE MC V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer with Eddy Davis. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 6/6, Mink De Ville; Joe Ely. 6/7, G.B.H. 6/8, Outlaws; Blackfoot. 6/12, Black Uhuru. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 6/8, James Moody. 6/9, Gil Evans' Orchestra. 6/10–15, Indeed featuring Charlie Haden, Paul Motian, Dewey Redman, Baikida Carroll. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 6/7, Ralph Carter. 6/10–14, 'Right Combination' featuring Donald De Lesline and John Wilson. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 6/8 at 7:30, Dr. Shelton with the Olivia Harris Ensemble. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 6/4, The Last Words of Dutch Schultz. 6/5, Elliott Murphy & Band. 6/6,7, Big Jay McNeely. 6/8, Preacher Jack. 6/9, Diane Scanlon. 6/10, Kristi Rose and the Dying Breed. 6/12,16, Jump Street. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 6/4,5, Don Coates. 6/6,7, Lance Hayward alternating with Don Coates. 6/8–10, Lance Hayward. Music Sun.–Thurs from 8, Fri.–Sat. from 9. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/9, Ray Barretto and his orchestra; Chico Mendoza and his 23-piece Latin Jazz Dream Band featuring Adela Dalto with special guest trumpeter Ted Curson. **AE, MC, V.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 6/8, Dakota Staton. 6/9,10, Comedy nights with the West End Comic Players featuring Bobby Grant. 6/11–15, Ms. 'n Strings with Bill Spilka, Matt Glase and Ethan Fien. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 6/7, pianist Carol Britto with Major Holley on bass. 6/8, guitarist Gene Bertoncini with Michael Moore on bass. 6/9–14, pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 6/4, Jaco Pastorius with Hiram Bullock and Kenwood Dennard. 6/5, Dr. John. 6/6, La Bamba and the Hubcaps; Bud Moffett Band. 6/7, Roomful of Blues; Bud Moffett. 6/10,11, Foghat. 6/13,14, Robert Gordon; Six Gun. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 6/4,5, Rich Hall. 6/6–8, Bobby Collins. 6/10–15, Harry Basil. Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers featuring George Wallace, Larry Miller, Jerry Seinfeld, Mark Shiff, Joe Bolster, and Scott Blakeman. Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/15, Al Romero with Steve Rizzo, Ben Creed, Hal Spear, Mick LaZinski, Danny Curtis, Hiram Kasten. Mon.–Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Mon. at 8, *Taboo in Revue* . . . Fri. at 8, *For Play* . . . Fri. & Sat.at 10 & midnight, Weekend Comedy Explosion. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—50 W. 77the St., 873-0437. Comedy, music and magic featuring mc. Gary Schuman, with Steve Mandel, Steve Marshall, Benji Levy and Allyson Clark, every Wed. –Sat. from 9. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 6/8, Ellen De Generes, Gabe Abelson, Kevin Meaney. 6/10–15, Larry Amaros, Bill McCarty, Jane Gennaro. Tues.–Sun. at 9, with an extra show Fri. & Sat. at midnight. **AE, MC, V.**

Blue Note
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TUESDAY THRU SUN. JUNE 3-8 AT 9 & 11:30 PM
THE BLUE NOTE BLUES FESTIVAL--JUNE 10-15
ROOMFUL OF BLUES
feat. EDDIE CLEANHEAD VINSON
& JIMMY WITHERSPOON
'AFTER HOURS w/JEAN TOUSSAINT & FRIENDS'
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DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7:30-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 6/28, The Glen Covington Trio with singer-pianist Tommy Furtado. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.-Sat from 9, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. 6/6, Rene & Angela; Sly Fox. 6/7, Jocelyn Brown; Sly Fox. 6/13,14, Nancy Wilson; Joe Cain and the Red Parrot Orchestra. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 6/4,5, Hugh Masekela with Kalahari. 6/6, Mikata. 6/7, Tabou Combo. 6/10-12, Astrud Gilberto. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie. Thru 6/7, singer Helen Schneider, Tues.-Sat. at 9. Mon. at 8, Ballroom Briefs, 6/10-7/19, singer Peggy Lee, Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 6/9,16 at 6, *The Big Apple Cabaret,* musical revue by Eben W. Keyes II & Blair Weille. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 6/4,11, Lillibet Hitchcock; singer/comedienne Jamie de Roy in *A Month of Wednesdays.* 6/5, Lady Angela, Vickie Phillips. 6/6,7, Fifth Anniversay Show. 6/8, Nancy Sondag; Alexandra Cortese. 6/9, Susan Goldstein. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Frazer, Adriane Lenox, Jasmine Guy, Pattie Darcy, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.-Sat. 9:30-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.-Thurs. from 5-11 . . . Every Fri.-Sat., from 7-1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.-Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Thru 6/7, singer-pianist-composer Arthur Siegel, Wed.-Sat. 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. Thru June, singer-pianist Charles Lindberg with Lisa Hall, Susan Jacks, and Byron Conner, every Tues.-Sun. from 8 p.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.-Thurs. from 8, Fri.-Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Pianist Rudy Roberson Mon.-Tues. from 8-midnight; singer-pianist Berri Blair every Wed.-Sat. from 8-midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., June 4

3:00/WNCN—Beethoven: "Coriolan" Ov, Op. 62; **Liszt:** Liebestraum #3.

WNYC—Clara Rockmore plays the theremin.

4:00/WNYC—International Rostrum of Composers. The Americas. **Mott:** *A Little Small Talk.*

WQXR-AM/FM—Chopin: Grand Fantaisie on Polish Airs; **Haydn:** London Trio #1.

5:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #6.

6:00/WNCN—Barsanti: Cto Grosso in D, Op. 3, #10; **Mussorgsky:** *Night on Bald Mountain.*

7:04/WQXR-AM/FM—Gluck: Flute Cto in G.

8:00/WNCN—Vivaldi: Cto for Violin in A, Op. 11; **Handel:** *Water Music*: Suite #2 in D.

WNYC—The New Jersey Symphony Orchestra. **Ravel:** *Scheherazade;* **Mozart:** Sym #41, "Jupiter."

8:05/WQXR-AM/FM—Mozart: Harpsichord Cto in D; **Mendelssohn:** Sym #4 in A, "Italian."

9:00/WNCN—Chopin: Nocturne in c-sharp, Op. posth.; **Beethoven:** Sonata for Piano #14 in c-sharp, Op. 27, #2, "Moonlight."

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase, with Robert Sherman.

Thurs., June 5

3:00/WNCN—Avison: Cto Grosso #9; **Rachmaninoff:** *Bogoroditse deuo.*

WNYC—Krenek: Piano Sonata #3.

4:00/WQXR-AM/FM—Elgar: "Cockaigne" Ov; **Haydn:** Piano Sonata #48 in C.

5:00/WNCN—C. Stamitz: Oboe Qt in E-Flat, Op. 8, #4.

6:00/WNCN—Haydn: Trio for Baryton #111.

7:03/WQXR-AM/FM—Marine Midland Chamber Music Festival. Live from the WQXR Concert Theater, featuring New York Vocal Arts Ensemble.

8:00/WNCN—Vivaldi: Magnificat in g; **Berlioz:** *L'enfance du Christ,* Op. 25: The Shepherd's Farewell.

WNYC—The Chamber Music Society of Lincoln Center. With guests Salvatore Accardo, violin, and Sharon Isbin, guitar. **Sarasate:** Navarra for 2 Violins & Piano, Op. 33; **Paganini:** Guitar Qt #14.

8:05/WQXR-AM/FM—Schubert: Sym #8 in b, "Unfinished"; **Herbert:** Suite for Cello & Orch.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Murray Perahia, pianist. **Bartok:** Suite for Piano, Op. 14; **Chopin:** Sonata for Piano #3 in b, Op. 58.

Fri., June 6

3:00/WNCN—Tchaikovsky: *Swan Lake,* Op. 20: Suite; **Scriabin:** Sonata for Piano #5 in F-Sharp, Op. 53.

WNYC—Still: Sym #3; **Gillis:** *Saga of a Prairie School.*

4:00/WQXR-AM/FM—Beethoven: Qt in F; **Vivaldi:** Cto for Recorder & Strings.

5:00/WNCN—Woodcock: Cto for Oboe in E-Flat.

6:00/WNCN—Verdi: *Attila:* Ov; **Dvorak:** Serenade for Winds in d, Op. 44.

7:04/WQXR-AM/FM—Granados: Spanish Dances: #5, #4 & #2.

8:00/WNCN—G. Gabrieli: Canzonas and Sonatas; **Torelli:** Cto Grosso, Op. 8, #6.

WNYC—The Opera Box. The Pride of Naples. In the first of three programs, the career of Enrico Caruso.

8:05/WQXR-AM/FM—Schumann: *Faust:* Ov; Sym #3 in E-Flat, "Rhenish."

9:00/WNCN—Great Performances. Vienna Philharmonic. Leonard Bernstein, conductor. **Brahms:** Sym #1 in c, Op. 68.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Christopher Hogwood, conductor; oboist Heinz Holliger. **Bach:** Oboe d'amore Cto in A; Cantata #82, "Ich habe genug"; *Magnificat.*

Sat., June 7

9:05 a.m./WQXR-AM/FM—Piano Personalities. Ruth Laredo, pianist. **Bach:** Partita in E: Suite; **Barber:** Nocturne (Homage to John Field).

10:00 a.m./WNCN—Danyel: *Mistress Anne Grene Her Leaves Be Greene*; **Haydn:** Sym #42 in D.

10:04 a.m./WQXR-AM/FM—Mozart: Sym #25 in g; **Dvorak:** *Silent Woods.*

11:00 a.m./WNCN—Tchaikovsky: *Nutcracker,* Op. 71: Russian Dance, "Trepak."

11:05 a.m./WQXR-AM/FM—Wieniawski: Violin Cto #2 in d.

12:00/WNCN—Rossini: Sonata for Strings #6 in D;

1:04/WQXR-AM/FM—Boccherini: *La Musica Notturna di Madrid.*

2:00/WNCN—Franck: Sonata for Violin & Piano in A; **Rachmaninoff:** Prelude in g, Op. 23, #5.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Richard Bonynge, conductor; mezzo-soprano Stefania Toczyska, soprano Joan Sutherland, bass Paul Plishka, tenor Chris Merritt. **Donizetti:** *Anna Bolena.*

3:00/WNCN—Grieg: Lyric Suite, Op. 54."

4:00/WNCN—Handel: Trio Sonata for 2 Oboes #4 in F.

5:04/WQXR-AM/FM—Altenberg: Cto in D for 7 Trumpets; **Brahms:** Intermezzi, Op. 119: #2 & #3.

6:00/WNCN—Mozart: Sym #24 in B-Flat; **Beethoven:** "Consecration of the House" Ov.

6:05/WQXR-AM/FM—Mozart: Sym #31 in D.

7:00/WNCN—Beethoven: *Egmont,* Op. 84: Ov; **Berwald:** Sym #6 in E-Flat.

8:00/WNCN—Artist's Image. Philippe Entremont, pianist. **Bach:** Chorales "Jesu, Joy of Man's Desiring"; "Wachet auf, uns die Stimme"; **Beethoven:** *Fur Elise.*

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Beethoven:** Sym #6, "Pastorale" (BBC Sym Orch/Toscanini).

9:00/WNCN—Saturday Night Opera. **Donizetti:** *Don Pasquale* (Sills, Kraus, Titus, Gramm, Ambrosian Singers, London Sym Orch/Caldwell).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; mezzo-soprano Florence Quivar, baritone John Shirley-Quirk, clarinetist Franklin Cohen. **Debussy:** Rhapsody for Clarinet & Orch; **Bartok:** Music for Strings, Percussion & Celeste; **Mahler:** Songs from "Des Knaben Wunderhorn."

Sun., June 8

9:05 a.m./WQXR-AM/FM—Piano Personalities. Michael Ponti, pianist. **Moscheles:** Etudes, Op. 70: #5, 9 & 12; **Tchaikovsky:** Piano Sonata in G.

10:00 a.m./WNCN—Classic Guitar. **Weber:** *Little Fritz to His Young Friends;* **Giuliani:** "Grand" Ov, Op. 61.

WNYC—Debussy: *Danses sacree et profane.*

11:00 a.m./WNCN—Offenbach: *Orpheus in the Underworld:* Ov.

WNYC—Piano music by Robert Schumann.

12:00/WNCN—J. C. Bach: Sym in D, Op. 18, #3.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, pianist/conductor. **Mozart:** Cto for Piano #17 in G; **Tchaikovsky:** Sym #6 in b, Op. 74, "Pathetique."

WNYC—Schumann: "Manfred" Ov, Op. 115; Sym #4 in d, Op. 120.

3:04/WQXR-AM/FM—The New York Philharmonic. Erich Leinsdorf, conductor; pianist Walter Klien. **Schoenberg:** *Verklarte Nacht;* **Stravinsky:** Cto for Piano & Wind Orch; **Dvorak:** Sym #6 in D.

5:00/WNCN—Ives: *Decoration Day;* **Ravel:** *Bolero.*

6:00/WNCN—Auber: *Bronze Horse:* Ov.

6:30/WNYC—Schumann: Sym #2 in C.

7:00/WNCN—Mozart: Sym #41 in C, "Jupiter"; **Albeniz:** Sonata for Harp.

7:30/WQXR-AM/FM—Bach: Cto in d for 2 Violins.

WNYC—Organ sonatas by Merkel, Marcello, Heilman, Bach, and Reger.

8:05/WQXR-AM/FM—Delta Opera House. **R. Strauss:** *Die Fraue ohne Schatten* (Rysanek, Nilsson, King, Berry, Vienna State Opera Orch/Bohm).

9:00/WNYC—The Berlin Festival. Stuttgart Radio Symphony Orchestra. **Ligeti:** *Atmospheres;* **Strauss:** Four Last Songs; **Penderecki:** *Threnos.*

Mon., June 9

3:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Various:** Florentine Music of the 14th Century.

4:00/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 6, #10; **Sibelius:** *Oceanides.*

5:00/WNCN—Goldmark: "Springtime" Ov; **Marais:** Suite for Viola da Gamba & Continuo in a, Book 4, #4.

6:00/WNCN—Naudot: Cto for Flute in G.

7:04/WQXR-AM/FM—Faure: *Dolly Suite;* **Vivaldi:** Flute Cto in g, Op. 10, #2, "La Notte."

8:00/WNYC—New Jersey Chamber Music Society. **Quantz:** Trio Sonata in C; **Reinecke:** Trio in a, Op. 88.

8:05/WQXR-AM/FM—Nielsen: "Rhapsodic" Ov; Sym #4, "The Inextinguishable."

9:00/WNCN—Mendelssohn: *Athalia,* Op. 74: Ov.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; trumpeter Maurice Andre. **R. Strauss:** *Don Juan;* **Marcello:** Trumpet Cto in d.

Tues., June 10

3:00/WNCN—Mouret: Suite of Symphonies, #1: Rondeau; **Beethoven:** Sym #7 in A, Op. 92.

WNYC—20th-Century Music from California.

4:00/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat.

5:00/WNCN—Haydn: Flute Qt #6 in C, Op. 5; **Various:** English Renaissance Music.

6:00/WNCN—Brahms: "Academic Festival" Ov; **Kodaly:** *Little Canons on the Black Keys.*

7:03/WQXR-AM/FM—Bach: Violin Cto in a.

8:00/WNCN—The New York Choral Society Chamber Singers, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Haydn:** Sym #39; **Mozart:** Oboe Cto in C; **Brahms:** Sym #1.

8:05/WQXR-AM/FM—Rossini: *The Silken Ladder:* Ov; **Mozart:** Oboe Cto in C.

9:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Kurt Masur, conductor; pianist Walter Klien. **Schubert:** *Rosamunde:* Ov; **Mozart:** Piano Cto #27 in B-Flat; **Mussorgsky:** *Pictures at an Exhibition.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, June 4–6 and 9–10

② **WCBS**
212-975-4321
④ **WNBC**
212-664-4444
⑤ **WNYW**
212-535-1000
⑦ **WABC**
212-887-7777
⑨ **WOR**
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212-560-2000
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Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the spring season, schedules are subject to many last-minute changes.

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News
⑨ Jimmy Swaggart
⑪ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓢ Tue/**Movie:** Hans Christian Andersen

6:10
Ⓗ Wed/Whitewater Sam

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Thu/Bobby and Sarah
Mon/**Movie:** Young and Free
Ⓢ Thu/**Movie:** Dusty
Fri/**Movie:** Mystery Island
Mon/**Movie:** Heidi (1968)

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America (cc)
⑪ Heathcliff
㉛ Ohayo! New York
Ⓗ Fri/Survival Series
Tue/Bobby and Sarah
Ⓢ Wed/**Movie:** Kelly

7:30
⑤ Plastic Man
⑨ Straight Talk
⑪ Robotech
Ⓗ Wed/Puff the Magic Dragon in the Land of the Living Lies
Thu/The Berenstain Bears Play Ball (cc)

8:00
⑤ Jayce
⑪ GoBots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** Misunderstood
Thu/**Movie:** Romantic Comedy
Fri/**Movie:** The Man Who Saw Tomorrow
Mon/**Movie:** Chattanooga Choo Choo
Tue/**Movie:** Mystery Mansion
Ⓢ Thu/The Wonderful World of Wombles
Fri/**Movie:** Careful He Might Hear You
Tue/**Movie:** Sounder

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers
Ⓢ Mon/**Movie:** Mystery Island

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Odd Couple
⑬ Sesame Street (cc)
㉛ Body Electric
Ⓢ Wed/Room to Move
Ⓦ Wed/**Movie:** Electric Dreams
Thu/**Movie:** Christopher Strong
Fri/**Movie:** The Slugger's Wife
Mon/**Movie:** Ten From Your Show of Shows
Tue/**Movie:** The Last Married Couple in America

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Gidget
⑪ Tony Randall Show
㉛ Tue/Madeline Cooks
Ⓗ Fri/**Movie:** Baby

10:00
② $25,000 Pyramid
④ Family Ties
⑤ I Love Lucy
⑨ The Monkeys
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** The Muppets Take Manhattan (cc)
Thu/**Movie:** Gremlins (cc)
Mon/**Movie:** Windwalker
Tue/**Movie:** Walk Proud
Ⓢ Wed/**Movie:** Skirts Ahoy!
Thu/**Movie:** Ceiling Zero
Fri/**Movie:** Home From the Hill
Mon/**Movie:** Desperate Search
Tue/**Movie:** The Opposite Sex

10:30
② New Card Sharks
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Sally Jessy Raphaël
⑨ Partridge Family
⑪ Best Talk in Town

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Gilligan's Island
⑦ Lifestyles of the Rich and Famous
⑨ Bewitched
⑪ Wed/**Movie:** Mr. Moto in Danger Island (1939)
Thu/**Movie:** Flirting With Fate (1938)
Fri/**Movie:** Blondie Takes a Vacation (1939)
Mon/**Movie:** Sherlock Holmes in Pursuit to Algiers (1945)
Tue/**Movie:** Charlie Chan and the Sky Dragon (1949)
Ⓗ Fri/Remember When: The Image Makers
Ⓦ Wed/**Movie:** Caddyshack
Thu/**Movie:** The Last American Couple in America
Fri/**Movie:** Nine Deaths of the Ninja
Mon/**Movie:** Purple Rain
Tue/**Movie:** Vision Quest

11:30
④ Scrabble
⑤ Divorce Court
⑦ New Love American Style
⑨ I Dream of Jeannie
Ⓢ Mon/**Movie:** Family Business

12 NOON
② Press Your Luck
④ Super Password
⑤ ⑨ News
⑦ Ryan's Hope
Ⓗ Wed/**Movie:** As Summers Die (cc)
Thu/**Movie:** Prime Risk
Fri/**Movie:** Hanky Panky
Mon/**Movie:** Baby
Tue/**Movie:** Nine to Five
Ⓢ Wed/Almos' a Man
Thu/**Movie:** Family Business
Tue/D.C. Beach Party

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Loving
⑪ Wed/**Movie:** Welcome to Hard Times (1967)
Thu/**Movie:** Gulag (1985)
Fri/**Movie:** Jet Pilot (1967)
Mon/**Movie:** Eleanor and Franklin (1976). Part I.
Tue/**Movie:** Eleanor and Franklin (1976). Part II.
Ⓢ Fri/**Movie:** Fletch (cc)

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Joker's Wild
Ⓢ Wed/**Movie:** Amadeus
Mon/**Movie:** Heidi (1968)
Tue/Sometimes, I Wonder
Ⓦ Wed/**Movie:** The Mission
Thu, Tue/**Movie:** Careful He Might Hear You
Fri/**Movie:** Code of Silence
Mon/**Movie:** Too Scared to Scream

1:30
② As the World Turns
⑤ Hour Magazine
⑨ Tic Tac Dough
Ⓗ Wed/Remember When: The Image Makers
Mon/**Movie:** As Summers Die (cc)
Ⓢ Thu/It's Showtime

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Thu/**Movie:** Hysterical
Fri/**Movie:** Liza in London
Tue/**Movie:** Mom, the Wolfman and Me
Ⓢ Thu/**Movie:** The Adventures of Marco Polo
Tue/**Movie:** Sounder

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Wed–Fri/Mask
Mon–Tue/Tom and Jerry
Ⓗ Wed/**Movie:** Windwalker
Ⓢ Fri/**Movie:** Mystery Island

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
⑬ Wed/Food for Thought: Dining in France
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓗ Mon/**Movie:** Young and Free
Ⓢ Mon/Yes—Live Concert
Ⓦ Wed/**Movie:** Flashpoint
Thu/**Movie:** Too Scared to Scream
Fri/**Movie:** Heavenly Bodies
Mon/**Movie:** Fraternity Vacation
Tue/**Movie:** The Last Married Couple in America

3:30
⑤ She-Ra
⑪ The Transformers
⑬ Wed/This Old House
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons
Ⓗ Thu/Bobby and Sarah
Fri/**Movie:** Rocky

4:00
② Quincy
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Sale of the Century
⑨ Vega$
⑪ G.I. Joe
⑬ Sesame Street (cc)
Ⓗ Tue/Whitewater Sam
Ⓢ Wed/Faerie Tale Theater: The Emperor's New Clothes
Thu/The Wonderful World of Wombles
Fri/**Movie:** Sounder
Mon/**Movie:** Mystery Island
Tue/**Movie:** Hans Christian Andersen

4:30
④ People's Court
⑤ Thundercats
⑦ Jeopardy (except Wed)
Wed/Afterschool Special
⑪ Good Times
㉛ World TV Presents
Ⓗ Wed/Whitewater Sam
Thu/The Berenstain Bears Play Ball (cc)
Mon/Braingames
Ⓦ Wed/**Movie:** Cheech & Chong's the Corsican Brothers
Fri/**Movie:** Conan the Destroyer
Mon/**Movie:** Christopher Strong

5:00
② ⑦ News
④ Live at Five
⑤ Brady Bunch
⑨ Police Woman
⑪ Eight Is Enough
⑬ Hammy Hamster
Ⓗ Thu/**Movie:** Walk Proud
Mon/Remember When: The Image Makers
Ⓢ Wed/**Movie:** Kelly
Ⓦ Thu/**Movie:** The Stone Boy
Tue/**Movie:** Hans Christian Andersen

5:30
⑤ What's Happening
⑬ Reading Rainbow (cc)
㉛ Wed/Everything Else With Dean Spingarn
Thu/Media Arts Magazine With Adam Wade
Fri/Art in New York
Mon/Insight With Earl Weber
Tue/Beyond the Headlines With Sherry Dean
Ⓗ Fri/Survival Series
Tue/Puff the Magic Dragon in the Land of the Living Lies
Ⓢ Thu/**Movie:** Dusty
Mon/The Haunting of Harrington House

5:45
㉛ News From City Hall

Weeknights, June 4–6 and 9–10

WED., JUNE 4

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** Nine to Five
Ⓦ **Movie:** Electric Dreams

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House (cc)
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. San Diego (concludes at 10:15)
⓫ News
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Report

8:00
❷ West 57th
❹ Highway to Heaven
❺ **Movie:** Spearfield's Daughter (1985). Part III. Nancy Marchand. (Part I, Mon., June 2 at 8.)
❼ MacGyver (cc)
⓫ **Movie:** Smiley's People (1982). Part III. Alec Guinness. (Part I, Mon., June 2 at 8.)
㉑ Smithsonian World (cc)
㉛ Video Music Box
Ⓗ **Movie:** The Muppets Take Manhattan (cc)
Ⓝ **Movie:** Green Grow the Rushes
Ⓢ Brothers (cc)
Ⓦ **Movie:** Fletch

8:30
⓭ You Gotta Have Art
Ⓢ Bizarre '86 (cc)

9:00
❷ **Movie:** Hero at Large (1980). John Ritter.
❹ Blacke's Magic
❼ Hardcastle and McCormick
⓭㉑ Racetrack
㉛ Moments in Time
Ⓢ Championship Boxing (concludes at 12)

10:00
❹ St. Elsewhere
❺⓫ News
❼ **Special:** David Hartman—There's Gotta Be a Better Way
㉛ Right to Know
Ⓗ **Movie:** Alamo Bay
Ⓝ **Movie:** Henry IV (1985)
Ⓦ **Movie:** Caddyshack

10:15
❾ Kiner's Korner

10:30
❾⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Twenty-five Years of the Presidency (Part I)
㉑ Yes Minister

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
Ⓗ **Movie:** Raw Courage
Ⓦ **Movie:** Hot Lunch

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: The Irish R.M. (cc)
㉑ Long Island Report
Ⓝ **Movie:** Lolita
Ⓢ **Movie:** Adventures of a Private Eye

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓦ **Movie:** The Mission

12:40
❷ **Movie:** Bimini Code (1984). Vickie Benson.

1:00
❺ Get Smart
❼ **Movie:** W. C. Fields and Me (1976). Rod Steiger. Entertaining film about the legendary comedian with an outstanding performance by Steiger.
❾ Joe Franklin
⓫ Comedy Break

1:20
Ⓗ **Movie:** Children of the Corn

1:30
❹⓫ News
❺ I Love Lucy

1:45
Ⓢ **Movie:** Tarzan, the Ape Man

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Court Martial of Billy Mitchell (1955). Gary Cooper. Fascinating drama about one of the most controversial military leaders of this country.
❾ **Movie:** Springfield Rifle (1952). Gary Cooper. Even Cooper can't keep this film from being just another ho-hum Western.
⓫ Start of Something Big

2:30
❹ Ben Casey

2:55
Ⓗ **Movie:** As Summers Die (cc)

3:00
⓫ Emergency
Ⓦ **Movie:** Cheech & Chong's the Corsican Brothers

3:15
❼ Hollywood Close-up

3:30
❹ Ben Casey

3:45
Ⓢ The Honeymooners . . . The Lost Episode (cc)

4:00
❾ Joe Franklin
⓫ Kung Fu

4:19
❺ Get Smart

4:30
❹ Here's Lucy
Ⓗ **Movie:** Nine to Five
Ⓢ Almos' a Man

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
Ⓢ Room to Move

THU., JUNE 5

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓦ **Movie:** Christopher Strong

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ **Movie:** Gremlins (cc)
Ⓢ Yes—Live Concert

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Simon & Simon
❹ Cosby Show
❺ P.M. Magazine
❼ Ripley's Believe It or Not!
❾ News
⓫ **Movie:** Where the Buffalo Roam (1980). Bill Murray. Dreadful offbeat comedy about the famed journalist Hunter Thompson.
㉑ Brainstormers
㉛ Video Music Box
Ⓝ **Movie:** Life of Riley
Ⓢ **Movie:** Mike's Murder
Ⓦ **Movie:** The Rosebud Beach Hotel

8:30
❹ Family Ties
❺ **Movie:** Banacek: A Million the Hard Way (1974). George Peppard.
❾ Family Feud
⓭ Currents
㉑ This Old House (cc)

9:00
❷ Bridges to Cross or NBA Playoff Game (if necessary)
❹ Night Court
❼ The Colbys
❾ **Movie:** D-Day the Sixth of June (1956). Robert Taylor. Well-executed study of the Normandy invasion during W. W. II.
⓭ Heart of the Dragon
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
㉛ Forever Wild
Ⓗ **Movie:** The Glitter Dome (cc)

9:30
❹ All Is Forgiven
Ⓦ **Movie:** The Last Married Couple in America

10:00
❷ Knots Landing or NBA Playoff Game (if necessary)
❹ Hill Street Blues
❺⓫ News
❼ 20/20
⓭ Metroline
㉑ The Pallisers
㉛ On Our Own

10:15
Ⓝ **Movie:** Raintree County

10:30
⓫ News
㉛ Doctor Who
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ **Movie:** The Great Chess Movie. Documentary which captures the great chess players of our time.
㉑ Butterflies
Ⓗ Philip Marlowe, Private Eye
Ⓢ **Movie:** Family Business

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Nightly Business Report
Ⓦ **Movie:** Tapestry of Passion

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
㉑ Long Island Report
Ⓗ **Movie:** Weekend Pass

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** Cleopatra Jones and the Casino of Gold (1975). Tamara Dobson.
Ⓢ **Movie:** To All a Goodnight

1:00
❺ Please Help Me Live
❼ **Movie:** Amelia Earhart (1976). Susan Clark. First-rate performance by Clark in this memorable bio about the legendary female aviator.
❾ Joe Franklin
⓫ Comedy Break
Ⓝ **Movie:** Allonsanfan
Ⓦ **Movie:** Careful He Might Hear You (cc)

1:30
❹⓫ News

1:35
Ⓗ **Movie:** The Amateur

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Three Secrets (1949). Patricia Neal. Compelling drama with nice performances about three women who await word of which one's child has survived a plane crash.
❾ **Movie:** Along the Great Divide (1951). Kirk Douglas.
⓫ Lifestyles of the Rich and Famous

2:10
Ⓢ **Movie:** Children of the Corn

2:30
❹ Ben Casey

3:00
⓫ Emergency
Ⓦ **Movie:** Too Scared to Scream

3:30
❹ Ben Casey
Ⓗ **Movie:** Bachelor Party

3:45
Ⓢ **Movie:** Mike's Murder

4:00
❾ Joe Franklin
⓫ Kung Fu

4:05
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:20
Ⓗ **Movie:** Prime Risk

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
Ⓢ The Honeymooners . . . The Lost Episodes

FRI., JUNE 6

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** Careful He Might Hear You

6:15
Ⓦ **Movie:** The Slugger's Wife

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓗ **Movie:** Airplane!

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Pittsburgh (concludes at 10)
⓫ **Baseball:** Yankees vs. Baltimore (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Charlie & Co.
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
㉑㉛ Washington Week in Review
Ⓗ **Movie:** Baby
Ⓝ **Movie:** Goodbye New York
Ⓢ **Movie:** Tightrope (cc)
Ⓦ **Movie:** A View to a Kill

8:30
❷ Leo & Liz
❺ **Movie:** Bedtime for Bonzo (1951). Ronald Reagan. Pleasant little comedy about a professor who treats a chimp like a child for a scientific study.
❼ Mr. Belvedere
⓭㉑㉛ Wall Street Week

9:00
❷ **Movie:** Deadly Encounter (1982). Larry Hagman.
❹ Miami Vice
❼ Mr. Sunshine
⓭ Great Performances: Bernstein on Brahms
㉑ **Movie:** Travels With My Aunt (1972). Maggie Smith. Smith gives a tour de force performance in this delightful, sophisticated story of a conservative man who is swept into his aunt's crazy world.
㉛ Masterpiece Theatre: The Irish Spring (Part II)

9:30
❼ **Special:** Moscow Bureau
Ⓗ **Movie:** Making the Grade

10:00
❹ Stingray
❺⓫ News
❼ Love Boat
❾ Burns and Allen

SOLUTIONS TO LAST WEEK'S PUZZLES

■	C	O	O	R	D	I	N	A	T	E	S	■	■	■
C	■	T	■	E	■	N	■	N	■	A	■	B	■	C
O	P	T	I	C	■	W	A	T	E	R	P	O	L	O
L	■	A	■	I	■	A	■	E	■	S	■	H	■	N
D	I	R	E	P	E	R	I	L	■	H	I	E	M	S
A	■	■	■	E	■	D	■	O	■	O	■	M	■	T
N	O	D	O	S	E	■	S	P	I	T	F	I	R	E
D	■	E	■	■	■	T	■	E	■	■	■	A	■	R
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R	■	A	■	O	■	E	■	T	■	V	■	■	■	A
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Y	■	D	■	D	■	S	■	E	■	O	■	I	■	N
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N	I	G	H	T	S	■	I	T	A	L	I	A	■	■	A	L	L	A	H	■
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W	E	A	R	E	O	N	E	B	I	G	H	O	P	I	F	A	M	I	L	Y
T	U	R	N	S	■	O	P	E	S	■	E	M	I	T	■	■	E	L	O	N
S	P	E	E	■	T	R	A	G	I	C	■	■	S	E	P	A	R	A	T	E
■	■	■	S	O	R	E	L	■	N	O	V	A	■	M	I	I	■	■	■	■
A	M	I	S	S	I	S	A	S	G	O	O	D	A	S	A	M	A	L	E	■
W	A	N	■	W	A	T	C	H	■	T	W	O	S	■	S	T	U	A	R	T
E	I	L	E	E	N	■	E	Y	E	■	■	L	T	S	■	O	T	H	E	R
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L	L	A	N	O	■	A	B	E	■	■	S	A	D	■	S	I	S	T	E	R
P	A	T	E	N	T	■	E	N	O	S	■	P	I	S	T	O	■	T	A	O
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T	R	I	S	T	R	A	M	■	■	S	T	A	R	R	Y	■	R	A	T	A
A	H	N	E	■	■	L	O	C	O	■	C	R	O	C	■	S	I	T	I	N
L	E	F	T	I	E	S	A	L	S	O	H	A	V	E	R	I	G	H	T	S
C	A	R	T	O	N	■	B	E	S	I	E	G	E	■	A	R	E	O	L	E
■	S	A	O	N	E	■	■	F	A	L	S	E	R	■	P	E	E	L	E	R

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American Library Association

TELEVISION

⓭ Treasure Houses of Britain
㉛ P.O.V.
🅝 **Movie:** 1984
🅢 Championship Boxing (concludes at 1)

10:30
❾ ⓫ News
㉛ Doctor Who
🅦 **Movie:** Nine Deaths of the Ninja

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ **Movie:** Midnight (1939). Claudette Colbert, John Barrymore. Outstanding comedy with classic performances about a poor girl who is suddenly turned into a wealthy woman.

11:10
㉑ Fawlty Towers

11:30
❷ **Movie:** Excalibur (1981). Nigel Terry.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
🅗 **Movie:** Sky High

11:50
㉑ **Movie:** Run for Your Money (1948). Alec Guinness. Delightful and well-acted comedy about two Welsh coal miners in London.

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** The Westerner
🅦 **Movie:** Women in Love

12:30
❹ Friday Night Videos
❺ Comedy Tonight

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break
🅢 **Movie:** Fletch (cc)

1:15
🅦 **Movie:** Code of Silence

1:25
🅗 **Movie:** Nutcracker

1:30
❼ Eye on Hollywood
⓫ News

2:00
❹ News
❺ **Movie:** Going My Way (1938). Bing Crosby, Barry Fitzgerald. Crosby and Fitzgerald won Oscars for their performances in this sentimental story of a priest who wins over a gang of kids
❼ **Movie:** Haunted Palace (1963). Vincent Price.
❾ **Movie:** Yellow Sky (1948). Gregory Peck.
⓫ Start of Something Big

2:10
❷ **Movie:** Foster and Laurie (1975). Talia Shire. Superb acting in this story of two policemen dedicated to helping people.

2:30
❹ Price Is Right

2:45
🅢 **Movie:** Tightrope

3:00
❹ Music City USA
⓫ Emergency
🅦 **Movie:** A View to a Kill

3:10
🅗 **Movie:** Happy Birthday to Me

3:30
❹ Hit City

3:45
❼ Headline Chasers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu

4:20
❷ Newsmakers

4:35
❺ Get Smart

4:40
🅢 **Movie:** Sounder

4:50
❷ **Movie:** Prisoner in the Middle (1974). David Janssen.

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report

5:05
🅗 **Movie:** Making the Grade

5:30
❹ Here's Lucy
❾ ⓫ News

MON., JUNE 9

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Prime Risk
🅦 **Movie:** Ten From Your Show of Shows

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅢 **Movie:** Family Business

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ Monty Python's Flying Circus
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Detroit (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Scarecrow & Mrs. King
❹ You Again?
❺ P.M. Magazine
❼ The Insiders
❾ News
㉑ Heart of the Dragon
㉛ Video Music Box
🅗 **Movie:** Joey
🅝 **Movie:** Wild Duck
🅢 **Movie:** The Paper Chase: The Second Year—The Scavenger Hunt
🅦 **Movie:** Full Moon in Paris

8:30
❹ Valerie
❺ **Movie:** McMillan and Wife: Death Is a Seven Point Favorite (1973). Rock Hudson.
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ Kate & Allie
❹ **Movie:** Farrell for the People (1982). Valerie Harper.
❼ **Movie:** Prince of the City (1984). Part II. Treat Williams. (Part I, Sun., June 8 at 9.)
❾ **Movie:** Papillon (1973). Steve McQueen, Dustin Hoffman. Exciting adventure story about two men determined to escape from Devil's Island; strong performances.
⓭ American Playhouse
㉑ Black Champions (cc)
㉛ Jazz in America
🅢 The Paper Chase: The Second Year—Birthday Party

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
⓭ Witness to War
㉑ The Ascent of Man
🅗 America Undercover: Rapists
🅝 **Movie:** Green Grow the Rushes
🅢 **Movie:** Children of the Corn
🅦 **Movie:** Purple Rain

10:30
⓫ News
⓭ 30 Years to Justice
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Barney Miller
⓭ Mystery!: Agatha Christie's Partners in Crime—The Affair of the Pink Pearl
㉑ The Good Neighbors
🅗 **Movie:** The Last Married Couple in America

11:30
❷ Magnum, P.I.
❹ Best of Carson
❺ Dynasty
❼ Nightline
⓫ The Honeymooners
㉑ Nightly Business Report

11:45
🅢 Yes—Live Concert

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Rockschool
㉑ Long Island Report
🅝 **Movie:** Raintree County
🅦 **Movie:** Tangerine

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓭ Rockschool

12:40
❷ **Movie:** Between Two Brothers (1982). Michael Brandon.

12:45
🅗 **Movie:** Nutcracker
🅢 **Movie:** Adventures of a Private Eye

1:00
❺ Get Smart
❼ **Movie:** Pony Express Rider (1976). Stewart Petersen.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy
🅦 **Movie:** Too Scared to Scream

2:00
❷ News
❹ Price Is Right
❺ **Movie:** For Those Who Think Young (1964). James Darren.
❾ **Movie:** Blackout (1954). Belinda Lee. Weak melodrama about a man who suspects he may have committed murder after awakening from a drunken binge.
⓫ **Movie:** Saturday Night and Sunday Morning (1960). Albert Finney. A wonderful, robust film with superb performances, dealing with the loves of a working-class man in England.

2:30
❹ Ben Casey
🅗 **Movie:** Weekend Pass
🅢 **Movie:** To All a Goodnight

3:00
🅦 **Movie:** Fraternity Vacation

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Life and Times of Grizzly Adams
🅢 The Paper Chase: The First Year—Scavenger Hunt

4:03
❺ Get Smart

4:05
🅗 **Movie:** As Summers Die

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond
🅢 The Haunting of Harrington House

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., JUNE 10

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break

13 New Jersey Network News
H **Movie:** The Muppets Take Manhattan (cc)
S **Movie:** Ceiling Zero

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 News
13 Profiles of Nature
21 Nightly Business Report
W **Movie:** Victor/Victoria

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. Philadelphia (concludes at 10:15)

11 **Baseball:** Yankees vs. Detroit (concludes at 10)
13 MacNeil/Lehrer Newshour
21 Long Island Report

8:00
2 Simon & Simon
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
21 Nature
31 Video Music Box
H **Movie:** Vision Quest (cc)
N **Movie:** Peppermint Soda
S **Movie:** Amadeus

8:30
5 **Special:** Buchanan High School
7 Growing Pains (cc)
13 Innovation: Monthly Miseries

9:00
2 Magnum, P.I.
4 Hunter
5 **Special:** Searching for Solutions
7 Moonlighting (cc)
13 Nova (cc)
21 Masterpiece Theatre: The Irish R.M. (cc)
31 Mystery!: Agatha Christie's Crime I

9:30
W **Movie:** Vision Quest

10:00
2 The Equalizer
4 **Premiere:** 1986
5 11 News
7 Spenser: For Hire (cc)
13 Frontline
31 Presente
H Philip Marlowe, Private Eye
N **Movie:** Goodbye New York

10:15
9 Kiner's Korner

10:30
9 11 News
31 Doctor Who

11:00
4 7 News
5 Taxi
9 Billy Graham
11 Barney Miller
13 Intercom
21 Bless Me Father
H **Movie:** The Amateur
S **Movie:** The In-Laws

11:30
2 News
4 Tonight Show
5 Dynasty
7 Nightline
11 The Honeymooners
21 Nightly Business Report
W **Movie:** Flash

12 MIDNIGHT
2 Simon & Simon
7 Headline Chasers
9 Hawaii Five-0
11 Star Trek
13 SCTV
21 Long Island Report
N **Movie:** Life of Riley

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood

12:40
2 **Movie:** The All-American Boy (1983). Jon Voight.

12:50
S **Movie:** Tightrope (cc)

12:55
H **Movie:** City on Fire

1:00
5 Please Help Me Live
7 **Movie:** Deadlier Than the Male (1967). Richard Johnson.
9 Joe Franklin
11 Comedy Break
W **Movie:** Careful He Might Hear You

1:30
4 11 News

2:00
2 News
4 Price Is Right
5 **Movie:** Hells Angels on Wheels (1967). Jack Nicholson.
9 **Movie:** Hunted (1952). Dirk Bogarde.
11 **Movie:** Who's Got the Action? (1962). Lana Turner, Dean Martin.

2:30
4 Ben Casey

2:45
H **Movie:** Sky High

2:55
S **Movie:** Gimme an "F"

3:00
W **Movie:** Hans Christian Andersen

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Kung Fu

4:02
5 Get Smart

4:30
4 Here's Lucy

4:40
H **Movie:** Vision Quest (cc)
S **Movie:** Amadeus

5:00
4 Here's Lucy
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
11 News

Weekend, June 7–8

SAT., JUNE 7

6:00
4 Sonrisas
5 Young Edition
7 Greatest Sports Legends
9 David Toma
11 It's Your Business

6:30
2 Patchwork Family
4 New Wilderness
5 World Vision
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
S **Movie:** The Last Starfighter

7:00
4 Hickory Hideout
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Mask
H **Movie:** Careful He Might Hear You (cc)

7:30
2 Kidsworld
4 Cliffwood Kids
5 Wonderama
7 Kids, Incorporated
9 In Depth
11 Mask

8:00
2 Berenstain Bears
4 Snorks
5 Popeye
7 Pink Panther and Sons
9 In the Black: Keys to Success
11 Little Rascals
13 Adam Smith's Money World

8:30
2 The Wuzzles
4 Gummi Bears
5 Rainbow Brite
7 The Littles (cc)
9 Meet the Mayors
11 **Movie:** Block Busters (1944). Leo Gorcey.
13 Wall Street Week
S **Movie:** Ride, Vaquero

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Popples
7 Bugs Bunny/Looney Tunes Comedy Hour
9 Millionaire Maker
13 Washington Week in Review (cc)
H **Movie:** Rare Breed
W **Movie:** One Heavenly Night

9:10
21 **Movie:** He Walked by Night (1948). Richard Basehart.

9:30
2 Dungeons and Dragons
5 Ulysses
13 John McLaughlin: One-on-One (cc)
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
7 Laff-a-Lympics (cc)
9 Solid Gold
11 Puttin' On the Hits
13 Twenty-five Years of the Presidency
31 Body Electric
S **Movie:** The Gang That Couldn't Shoot Straight

10:30
4 Punky Brewster
7 Ewoks and Droids
11 **Special:** Youth Speaks
31 Reading Rainbow
H **Movie:** The Stone Boy
W Bill Cosby Himelf

10:45
21 **Movie:** The Hidden Room (1949). Richard Newton

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** The Paleface (1948). Bob Hope.
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City

11:30
2 Astro Minute
4 Kidd Video
7 Galactic Guardians
13 Open Mind
31 Why in the World

12 NOON
2 Pole Position
4 **Tennis:** French Open (concludes at 3)
7 Weekend Specials (cc)
9 Whiz Kids
11 Wrestling
13 Frontline
31 Video Music Box
H **Movie:** I Want to Go Home
S **Movie:** Gremlins (cc)

12:30
2 Get Along Gang
7 American Bandstand
W Beauty and the Beast

12:40
21 **Movie:** Farewell to Arms (1932). Helen Hayes, Gary Cooper.

1:00
2 Kidsworld
5 **Movie:** The Stranger (1972). Glenn Corbett.
9 **Movie:** Deathdream (1972). John Marley. Grim and shocking story of a man who returns home from Vietnam with a dangerous lust for blood.
11 **Movie:** Almost Summer (1978). Tim Matheson.
13 Treasure Houses of Britain
31 Drinking and Driving
H **Movie:** The Neverending Story (cc)

1:30
2 Kidsworld
7 New York Hot Tracks
W **Movie:** Baby

2:00
2 **Movie:** The Art of Crime (1975). Ron Leibman.
13 American Playhouse
31 World TV Presents (Chinese programming)
S **Movie:** Comfort and Joy

2:20
21 **Movie:** This Is the Army (1943). George Murphy.

2:30
7 Hollywood Close-up

3:00
4 **Baseball:** Chicago Cubs vs. St. Louis or Houston vs. Los Angeles (concludes at 6)
5 **Movie:** Fists of the White Lotus (1977). Ki Kueg. For devoted kung fu fans only.
7 Deja View II
9 **Movie:** Graduation Day (1981). Christopher George. Terrible and mindless horror film about a young man who blazes a trail of revenge when his girlfriend is found dead.
11 Star Games
13 Racetrack
H **Movie:** In Love With an Older Woman

3:30
2 **Golf:** Westchester Open (concludes at 5)
W **Movie:** Bringing Up Baby

4:00
7 Wacky World of Sports
11 Dance Fever
31 World Chronicle
S **Movie:** The Sure Thing (cc)

4:20
21 **Movie:** The Front Page (1931). Pat O'Brien.

4:30
7 U. S. Open Special
11 Puttin' On the Hits
31 Cambridge Forum Presents

5:00
2 **Special:** International Race of Champions
5 Mission: Impossible
7 The Belmont Stakes
9 Greatest American Hero
11 Fame
13 Bypass: The Story of a Patient
31 All About TV
H **Movie:** Misunderstood

5:30
13 Innovation
31 Cityscope
W **Movie:** Victor/Victoria

6:00
2 The People
4 7 News
5 What's Happening Now
9 Wrestling
11 Star Trek
13 Nature
31 Modern Maturity
S **Movie:** The Last Starfighter

6:20
21 **Movie:** Father's Little Dividend (1951). Elizabeth Taylor, Spencer Tracy.

6:30
2 4 7 News (cc)
5 Small Wonder
31 Eye on Dance

7:00
2 9 News
4 Strictly Business
5 Check It Out
7 It's a Living
11 The Jeffersons
13 Newton's Apple (cc)
31 Ask Congress
H Linda Ronstadt

7:30
2 Your Health
4 Fight Back
5 Ted Knight Show
7 New York Views
9 In Search Of
11 At the Movies
13 Wild America
31 John McLaughlin: One-on-One

8:00
2 Crazy Like a Fox
4 Gimme a Break
5 **Movie:** A Day at the Races (1937). The Marx Brothers. Several classic scenes in this comedy, but marred by a weak script and poor music.
7 **Special:** The Great Heep
9 **Special:** Richard Pryor
11 **Movie:** The Pride of the Yankees (1942). Gary Cooper. Great film about baseball star Lou Gehrig with an excellent performance by Cooper.
13 In Search of the Trojan War
21 The Good Neighbors
31 *Tonight at Ferlinghetti*
H **Movie:** Vision Quest (cc)
N **Movie:** Wifemistress
S **Movie:** Gremlins
W **Movie:** Lost in America

8:30
4 Facts of Life
21 Bless Me Father
31 Looking East

9:00
2 Airwolf
4 Golden Girls
7 **Movie:** Don't Go to Sleep (1982). Dennis Weaver. Terrifying shocker about a daughter who returns from the grave and tries to take her family back with her.
9 **Boxing:** Marvin Johnson vs. Jean-Marie Emebe
13 Mystery!: Agatha Christie's Partners in Crime—The Affair of the Pink Pearl
21 Yes Minister
31 Hello Jerusalem

9:30
4 227
21 Butterflies
W Bill Cosby Himself

10:00
2 Magnum, P.I.
4 Remington Steele
5 News
13 Film on Film: Six Kinds of Light
31 Heritage: Civilization and the Jews
H Not *Necessarily* the News
N **Movie:** Born in Flames
S **Movie:** The Border

TELEVISION

10:10
㉑ **Movie:** Show Boat (1936). Irene Dunne, Paul Robeson.

10:30
❺ Black News
⓫ News
🅗 Young Comedians Special

11:00
❷ ❹ ❼ News
❺ **Movie:** Operation Petticoat (1959). Cary Grant, Tony Curtis. Hilarious comedy with great gags dealing with the crazy exploits of a submarine crew.
❾ Wrestling
⓫ Tales From the Darkside
⓭ **Movie:** Scarlett Empress (1934). Marlene Dietrich. Dietrich gives a stunning and memorable performance as Catherine the Great.

11:30
❹ Saturday Night Live
❼ News
⓫ The Honeymooners
🅗 **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)
🅦 **Movie:** Feelings

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Trouble Man (1972). Robert Hooks.

12 MIDNIGHT
❾ Racing
⓫ Dempsey & Makepeace
🅝 **Movie:** Kamilla
🅢 **Movie:** Gimme an "F"

12:20
㉑ **Movie:** The Flying Deuces (1939). Stan Laurel.

12:30
❾ **Movie:** Island Claw (1980). Robert Lansing.

12:45
❷ **Movie:** The Last Day (1975). Richard Widmark.

1:00
❹ Circle of Fear
⓫ Twilight Zone
🅦 **Movie:** Baby

1:05
🅗 **Movie:** Raw Courage

1:25
❺ **Movie:** Spearfield's Daughter (1985). Part I of III. Christopher Plummer. (Repeat of Mon., June 2 at 8.)

1:30
⓫ News

1:40
❼ **Movie:** When the Circus Comes to Town (1981). Elizabeth Montgomery.

1:45
🅢 **Movie:** The Sure Thing (cc)

2:00
❹ This Week in Country Music
⓫ Please Help Me Live

2:30
❹ Ben Casey
❾ Misadventures of Sheriff Lobo

2:40
🅗 **Movie:** Nickel Mountain

2:55
❷ News

3:00
⓫ At the Movies
🅦 **Movie:** Bringing Up Baby

3:25
🅢 **Movie:** Comfort and Joy

3:30
❹ **Movie:** Dick Tracy's Dilemma (1947). Ralph Byrd.
❾ **Movie:** Across the Wide Missouri (1951). Clark Gable. Good dramatic account of the adventures of the men who blazed the trail west .
⓫ **Movie:** The Moon and the Sixpence (1942). George Sanders.

3:40
❷ **Movie:** Fear on Trial (1975). George C. Scott.

4:15
🅗 **Movie:** Vision Quest

5:00
❾ News

5:15
🅢 The Haunting of Harrington House

5:30
❾ ⓫ News

SUN., JUNE 8

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅢 **Movie:** No Big Deal

6:05
🅗 **Movie:** The Last Starfighter

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ In the Black: Keys to Success
⓭ Sesame Street (cc)
🅢 Room to Move

7:40
㉑ **Movie:** Santa Fe Trail (1940). Errol Flynn.

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 Fraggle Rock (cc)

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)
🅢 **Movie:** Kelly

9:00
❷ Sunday Morning News
❹ **Tennis:** French Open (concludes at 2)
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅗 **Movie:** Fletch (cc)
🅦 **Movie:** Mary of Scotland

9:30
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem

9:45
㉑ **Movie:** Angel and the Badman (1947). John Wayne.

10:00
❺ **Movie:** Mr. Hex (1946). Leo Gorcey. Standard Bowery Boys film.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood

10:30
❷ Face the Nation
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)
🅢 **Movie:** Fandango

11:00
❷ Wall Street Journal Report
❾ David Toma
⓫ FTV
⓭ Rockschool
🅗 **Movie:** Hans Christian Andersen
🅦 **Movie:** Movers & Shakers

11:15
❺ **Movie:** Lord of the Jungle (1955). Johnny Sheffield.

11:30
❷ Newsmakers
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** It Ain't Hay (1943). Bud Abbott, Lou Costello.
⓭ Soapbox: High School Dropouts

11:45
㉑ **Movie:** Mill on the Floss (1939). James Mason.

12 NOON
❷ The People
❾ Dr. Schuller
⓭ Inside Albany: Special Edition
🅢 The Paper Chase: The Third Year—Laura's Struggle

12:30
❷ Inside Soaps
❺ **Movie:** Angels From Hell (1968). Tom Stern.
❼ Eyewitness News Conference
🅦 **Movie:** Fletch

1:00
❷ **Basketball:** NBA Finals (concludes at 3:30)
❼ Like It Is
❾ Phil Silvers Show
⓫ This Week in Baseball
⓭ Firing Line
🅗 **Movie:** Grace Quigley (cc)
🅢 **Movie:** The Little Foxes

1:20
㉑ **Movie:** Catherine the Great (1934). Elizabeth Bergner.

1:30
❾ **Baseball:** Mets vs. Pittsburgh (concludes at 4)
⓫ **Baseball:** Yankees vs. Baltimore (concludes at 4:30)

2:00
❹ World Cup Soccer
❺ **Movie:** The Ordeal of Dr. Mudd (1980). Susan Sullivan.
❼ Ebony/Jet Showcase
⓭ Great Performances
㉛ World TV Presents (Chinese programming)

2:15
🅦 **Movie:** Life on the Mississippi

2:30
❼ U. S. Open: Golf's Premiere Prize
🅗 **Movie:** Hysterical

3:00
❼ **Baseball:** TBA (concludes at 6)
⓭ Intercom
㉛ Kup's Show
🅢 **Movie:** Oxford Blues

3:10
㉑ **Movie:** Judge Priest (1934). Will Rogers.

3:30
❷ **Golf:** Westchester Classic (concludes at 6)
⓭ Intercom

4:00
❹ Sportsworld
❾ BJ and the Bear
⓭ In Search of the Trojan War
㉛ Masterpiece Theatre: The Irish R.M. (Part II)
🅗 **Movie:** The Last Starfighter

4:15
🅦 **Movie:** My Science Project

4:30
⓫ Good Times

4:45
㉑ **Movie:** My Favorite Brunette (1947). Bob Hope.

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Heart of the Dragon
㉛ Mystery!: Agatha Christie's Crime II
🅢 Almos' a Man

5:30
❹ Fight Back

6:00
❷ ❹ ❼ News
❺ **Movie:** Claudine (1974). Diahann Carroll.
❾ Police Story
⓫ **Movie:** The Return of a Man Called Horse (1976). Richard Harris.
⓭ Currents
㉛ U.S. Nippon News and Business
🅗 **Movie:** Conan the Destroyer
🅢 **Movie:** Bitter Harvest
🅦 **Movie:** D.A.R.Y.L.

6:30
❷ ❹ ❼ News
㉑ Brainstormers

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Sunday Movie
❾ Switch
⓭ Nature of Things
㉑ **Movie:** Bill and Coo (1947). Enchanting and unique live-action film that uses trained birds in a story situation.
㉛ Japanese Drama

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ **Movie:** Yankee Doodle Dandy (1942). James Cagney.
㉛ Mothers by Daughters (Part V of VI)
🅗 Philip Marlowe, Private Eye
🅝 **Movie:** Summertime
🅢 **Movie:** Vision Quest (cc)
🅦 **Movie:** Explorers

8:30
❹ **Movie:** Bronco Billy (1980). Clint Eastwood.
❾ Face-off

9:00
❷ **Movie:** TBA
❺ **Special:** Footsteps of Giants
❼ **Movie:** Prince of the City (1984). Part I. Treat Williams.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Irish R.M. (cc)
㉛ Jacksonville Jazz Festival VI
🅗 **Movie:** Fletch (cc)

9:30
❾ In Depth

10:00
❺ ⓫ News
❾ Straight Talk
⓭ SCTV
㉛ Happy Jazz
🅝 **Movie:** Odd Man Out
🅢 Brothers (cc)
🅦 **Movie:** Star Trek III

10:30
❺ Sports Extra
⓫ Editor's Desk
⓭ Monty Python's Flying Circus
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
🅢 Bizarre '86 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
🅗 **Movie:** History of the World Part I
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Originals
㉑ Fawlty Towers

11:45
❷ Sports
❼ News
🅢 **Movie:** Oxford Blues
🅦 **Movie:** Fletch

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Black Champions (cc)
🅝 **Movie:** Henry IV (1985)

12:15
❼ News

12:30
❹ Fridays
❺ Naked City
❼ Sports

12:35
🅗 **Movie:** Children of the Corn

12:45
❼ **Movie:** Night Cries (1978). Michael Parks, Jamie Jackson.

1:00
❷ Barnaby Jones
❾ **Movie:** Getting Straight (1970). Elliott Gould, Candice Bergen.
⓫ Tales From the Darkside

1:30
❹ **Movie:** Meet John Doe (1941). Gary Cooper, Barbara Stanwyck.
❺ David Susskind
⓫ News
🅢 **Movie:** Bitter Harvest

2:00
❷ News
⓫ Star Games

2:05
🅗 **Movie:** Alphabet City

2:45
❼ **Movie:** Kansas Riders (1951). Audie Murphy.

3:00
⓫ **Movie:** The Ipcress File (1965). Michael Caine.

3:20
🅢 **Movie:** Tarzan, the Ape Man

3:30
❺ World Vision
❾ **Movie:** The Great Man (1957). Dean Jagger.

3:35
🅗 **Movie:** Conan the Destroyer (cc)

3:45
❹ Visiones

4:15
❹ First Estate: Religion in Review

4:45
❹ News

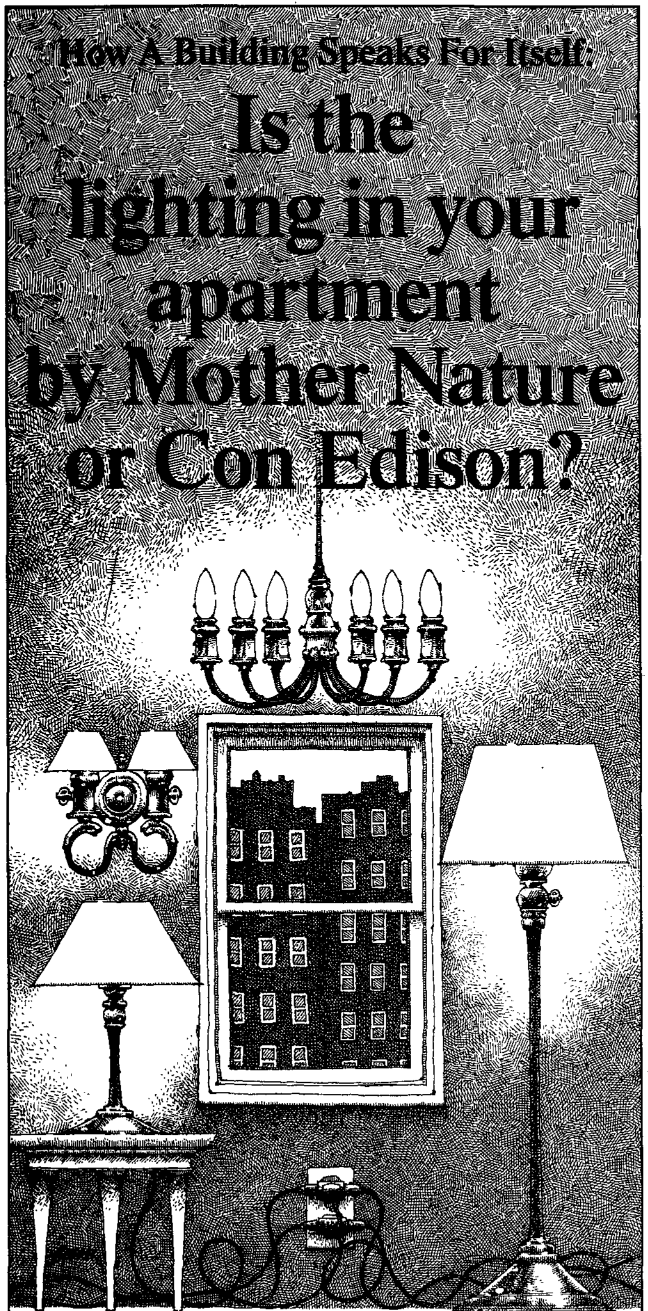
5:00
❾ News
⓫ One Step Beyond

5:20
🅗 Philip Marlowe, Private Eye
🅢 Room to Move

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real estate services, place your display ad or line listing by calling 212-880-0734.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In the days before air conditioning people depended on windows for ventilation. As a by-product they got natural lighting. In hallways, kitchens, on two sides of a living room. We've got air conditioning, of course. But that's not all. Come to 180 East 70 Street and see the light.

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2BR, 2 Bths, new kitchen, new windows, drmn, concierge. Additional maids rm available, opposite Asia house.
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A home with a breathtaking view of river and city. Fully furnished. Extraordinary art collection. Den, formal DR, gourmet kitchen, breakfast terrace, 2 BR, 3 full baths. Master bedroom with wrap around terrace. Price: $8,000 monthly

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NEW YORK REAL ESTATE

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Pelham Pelham Manor 29 min NYC

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With gazebo attached to wraparound porch, beautifully updated & maintained, top loc, LivRm, DinRm, Drawing Rm, updated Kitc, 6 BedRm, 3½ bth. A must see! $440,000

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Coldwell Banker McClain-Heller
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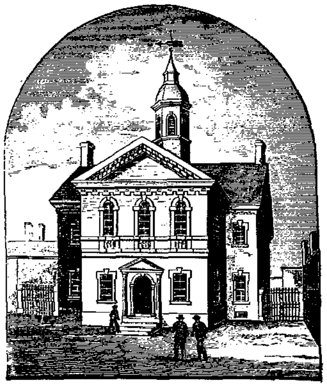
NY 12758
14-439-5220 EVES 914-439-5624



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S. Hampton—2 BR, nr beach. $6000 for season. **212-566-2833 days.**

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Fully furnished rustic riverfront, delightful house. One hour from New York. Magnificently situated on over 8 acres—serene, peaceful, and exclusively private—as this property is non-divisible this setting is assured in perpetuity, with the visitor crossing a rustic bridge over the Aspetuck River to enter this quiet oasis that is a natural wild life preserve.

A total turn-key opportunity being sold lock, stock, and barrel with lavish quantities of top quality linens/towels/dishes/silverware/glassware/TVs/stereos/piano/all appliances, etc. etc.

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Rolls Royce Corneiche Convertible with telephone
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House has sauna interconnecting with His and Her baths/master suite, heated swimming pool surrounded by 1750' deck, screened porch, another deck facing large pond, dock and rowboat, patio facing river, 2 zone heating/air conditioning, full alarm system, 3 fireplaces, 4 bedrooms 4 1/2 baths, elevator, study, living room, dining room, etc—many extras.

Available immediately in move-in condition.

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Vermont 2 BR Condo—Fpl, tennis, pool, wkly/monthly. Call owner 212-362-0861.

Perfect Weekend Manchester, VT—Magnificent views, gourmet food, fabulous rooms and suites.
The Inn at Willow Pond **800-533-4533**

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10 houses from ocean, for rent by week. 3 week min at $5,000/wk. 9 BRs, 6 bths, 2 LivRms, Lg DinRm, pool, sumptuous veranda, on 2 acres. 212-758-4458.

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Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming. Paddleboats, bicycles, free golf. Color TV. Tennis. Shelter Island 11965. 516-749-2001.

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Eves/weekends 212-794-9134

Jamaica Villas—Lux holidays. Discover divine isl. Seekers/Finders 212-535-4515.

Bagged Europe?—Myrtle Beach, S. C. Ocean front, 1 BR/balcony, pool, Jacuzzi, golf. Wknd/wkly. Rob 212-757-1142.

Jamaica Villas—Lux holidays. Discover divine isl. Seekers/Finders 212-535-4515.

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Over 2-3 year period Luxury time-share up to 6 person occupancy. Call **212-362-7287** for more information.

Key West Area—2 BR beachfront, nice, furnished. $425/wk. **305-745-2092.**

July 4th Holiday Rental—Harbor view, 3 BR, on Promenade. 718-855-3380 eves.

VACATION HOMES FOR SALE

Cape Cod—2 BR lux, time sharing condo. Nr everything. 617-864-8491. BARGAIN!

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, **$29.50 per line per issue; four consecutive** ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

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Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Air conditioners, video, TV, appliances. Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

Murals By International Artist—Japanese *and sports specialist.* 212-929-0668.

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Parking Free Course By Mail & Tricks Of Beating Tickets. $109 Complete. Less Than A Ticket & Tow. **1-800-772-1234.**

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For successful people to protect their motorcar investment. Cleaning/polishing by *hand at your home. Call for brochure.*
Concours d'Elegance. 718-224-0129.

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BOATS & YACHTS

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Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

JULY 2-4 LIBERTY CRUISE PARTY
The N.Y. Oceanographic Foundation *will offer the use of its' 54' luxurious* motor yacht, the 'WINSOME' for the July 4 week's festivities for fully catered/open bar cruises to all Statue Of Liberty festivities beginning July 1 through July 6, 1986. Limited seating will be available for a donation of $1000 per person to the Foundation. Please call 212-285-0955 between 9:00 am and 5:00 pm.

Manhattan Yacht Charters—Yachts *available July 3 and 4, Statue of Liberty* festivities. Complete party and vacation services worldwide. 212-772-9430.

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NEW YORK'S readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost). AX VI MC 212-880-0735

Cruise/Party On Luxury Yacht—June 21. RSVP Soho Entertainment, 212-226-4576.

Writer's Block? Tongue Tied?
I'll write/answer your personal ads. They worked for me. Paula. 212-595-7771.

NEW YORK REAL ESTATE.
FOR PEOPLE ON THE MOVE.
NEW YORK MAGAZINE

North Star II Charters—Moonlight sails from City Island. Available July 3, 4, 5. Capacity to 98. 212-822-0945.

Liberty Centennial Harbor Cruises
Boat Charters, Individual Reservations. Tickets on sale for: July 3rd unveiling, July 4th tall ships parade, July 4th fireworks extravaganza. **718-646-0787.**

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Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service.
See Lady Liberty Now! 212-869-7498

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Brand new 72' motor yacht with 4 double cabins. "Fast, French and Fantastic," Motor Boating and Sailing Magazine. Can accommodate up to 40 in sheer luxury. Available for July 3 and 4 at $50,000. Includes fuel, crew, and dockage in NYC. Also available for 4th only and summer charters. 516-944-5347 or 516-248-1365.

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STATUE OF LIBERTY
CENTENNIAL CRUISES
JULY 3rd -10:30A.M. (Naval Revue) $150 p.p.
JULY 3rd -7:30P.M. (Relighting) $225 p.p.
JULY 4th -10:30A.M. (Operation Sail) $200 p.p.
JULY 4th -7:30P.M. (Gala Fireworks) $250 p.p.
Day voyage incl. Lunch, Beer, Wine
Eve. voyage incl. Open Bar & Buffet dinner
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Parties, Special Events and Good Times.
Boats available July 4th. 212-732-5020.

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$250 per person for July 4th Operation Sail. Seat includes food, beverage, tax & service. Best view on Hudson opposite 125th Street. Binghamton Too motor yacht holds up to 20 for dinner cruises at $750 for your party to see The Statue Of Liberty in luxury. **201-941-2300.**

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for business and social events in New York and vicinity is cruising on one of our two new sensational three-deck luxury yachts
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Perfect for special occasions for groups of any size up to 500 guests.
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Spend this once-in-a-lifetime event aboard one of our modern supercruisers. We have vessels from 75'-100' available. Buffet lunch & dinner, music and much more! Cruise in style and comfort. Individual & group tickets available.
CALL FOR FREE BROCHURE.
516-766-5716. 718-646-7030.

EXCLUSIVE LIBERTY CRUISES
July 3-4. Public Invited: $95-$325 per person. Group discounts available. Reservations and deposit required.
ANITORA TRAVEL, INC.
212-398-9350 Ask for Steve or Neil.
Agents/brokers welcomed.

IT'S NOT TOO LATE
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Just arrived in NY, newly refurbished party boat, The Dolly Madison for groups up to 200. Complete food service, open bar, live music. Torch lighting ceremony and Operation Sail, $30,000 or $150 per person. Fireworks display, $50,000 or $250 per person. Departs Wall St. area. **Skyline Waterway Cruises, 212-765-5616.**

Moonlight Sail—NY skyline, "Liberty" super cruiser. Reasonable. 718-767-8064.

Sail To The Statue—July 2-5. Captained, 30' plus, $1500/person. Centerport Sailboat Rentals. 516-549-4448.

Liberty Week Charters—Luxury yachts fully crewed, $2000-up for groups. Call Hennessy Ltd. 201-930-0615.

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Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Bob Dellacona's Maid In New York—We clean up! 212-777-6000.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

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NEW YORK MAGAZINE
212-880-0734

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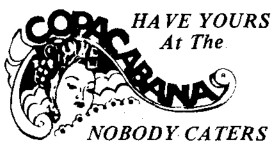

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Manhattan Businessman/Entrepreneur—Nassau County resident, 46, attractive, tall, athletic, goal-oriented, enjoys travel, theater, dining out, good company, would like to meet attractive, active and athletic, career-oriented women 27-35, interested in relationship leading to marriage. Bio/photo NYM V913.

Bored? Alone? Why?—Courteous, handsome, 6', Jewish business executive, 41, seeking old-fashioned, flirtatious female, 21 plus, with peaches and cream complexion and curvaceous figure. Photo, appreciated. NYM V896.

Successful Jewish Male, 26, 5'10"—Handsome, sensitive, adventurous, enjoys tennis, values spontaneity, laughter and romance. Seeks sexy and attractive female for very meaningful relationship. Send photo/note/phone. NYM V902.

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Unconventional, Attractive Man—35, seeks like-minded, attractive woman, 25-33, to share good times, friendship, and more. Interests include outdoor activities such as hiking and white-water rafting. NJ resident not averse to metro area travel. Photo/phone. NYM B992.

Linda Evans Look-Alike—Seeks handsome, affluent man, 50-ish. NYM G825.

Slender Blond Female—30, lover of classical music, wants to share museums and days at the beach with a 5'11" and up, Jewish male professional (attorney, CPA, physician or dentist) for a satisfying future together. NYM V893.

Sail Into My Life—Vivacious, 47-year-old woman entrepreneur looking for CEO calibre to share interests of dining, dancing and the water. NYM V890.

Single Male, 45—Jewish, 5'7", non-smoker, professional, seeks warm, intelligent, slender, Jewish woman, 35-43, for friendship, possibly intimacy. NYM K561.

Lovely, Warm, Down-To-Earth—Successful entrepreneur, pretty, smart, athletic, fun to be with, looking for my male counterpart. V906.

Recent Widower, 63—Seeks companion, late 50's-60. Non-smoker who enjoys classical music. Note/phone. NYM V879.

Gay Woman, Attractive, Successful—34, seeks woman counterpart. NYM G832.

If You Like Pina Coladas—And walks in the rain - you won't like me. I can't stand drinks from a blender and I hate nature. Male, 36, seeking woman with pulse over 11. Ideal day is: in bed until noon, then go to the movies. Average-looking, but with all original limbs. If you believe in UFO's or think Stephen King is a great writer, ignore this ad. POB 147 70A Greenwich Ave. NY, NY 10011.

Engaging, Generous, Warm—Attractive, intelligent, sophisticated, successful, professional Jewish woman, 38, 5'6", slender, enjoy travel, theater, classical music, movies, art, romantic dinners. Seeks nurturing, successful, professional Jewish man, 36-48, over 5'9", for a lasting relationship. Note/phone. NYM V907.

Millionaire Entrepreneur—Seeks gorgeous, shapely, sexy Jewish woman in late 20's or 30's. I'm 42, 6', good-looking, divorced and a genuinely nice guy. You have a special spark. No replies without photo. NYM V908.

Where Are All The Good Women?—Down-to-earth, Jewish male with charm and personality plus, seeking female, 28-42, with similar traits. Note/phone/photo, optional. NYM V909.

Sherlock Holmes Seeks Ms. Watson—I'm 40, private eye/writer, cosmopolitan and extremely funny, sensitive, nonsmoker, creative, great cook. If you're petite, pretty, 25-37, like lazy Sundays, movie mysteries, then let's go sleuthing. Give me some clues. Photo/phone. NYM V897

Summer of '86—Handsome Paul Newman look-alike, early 50's, 5'8", sensitive, affluent, divorced, no children, no ties, no drugs, with houses in NYC, East Hampton and Florida Keys. Would love to meet good-looking, slim, attractive, giving, unpretentious woman with warm smile, who enjoys gourmet dining, theater, and sun, water and stars. Guaranteed relaxation. Recent photo/note/phone, a must. NYM V903.

Westchester—Beautiful, single, Jewish professional woman, slim, young 35, warm, intelligent, down-to-earth, fun-loving. Seeks affectionate, loyal, lively and thoughtful, single, Jewish professional man, 30's-40's, 5'10"-plus, in good shape, for quality relationship. NYM V901.

Social-Worker/Psychotherapist—Female, attractive, affectionate, caring, energetic, sense of humor, looking for intelligent, gentle, 40-plus male for friendship and perhaps more. NYM V911.

Attractive, Active, Huge Hazel-Eyed—Professional Jewish female, 25. Enjoys reading, theater, film and NYC adventure. Seek ambitious, spirited man, 25-35, whose politics are liberal and interests cultural. NYM K518.

Italian-Irish Catholic Male—Witty, 30, professional and athletic. Seeks beautiful, intelligent Catholic woman, 22-28. Photo/phone/bio. NYM T999.

Successful, Sensitive Male—mid 40's, media company VP, 6', 175 lbs, seeks attractive, sensuous woman, 25-40, for fun, romance and the best of times. Photo/phone, please. NYM K519.

Bodacious—She's a curvaceous 23-31, on a fast train but would like somebody to sit with. She's bright and beautiful but not a yuppie. She has arrived or is arriving yet feels no need to flaunt it. He's a cute Wasp next to her who's going the same direction. Nudge him. POB 392, Old Chelsea Sta, NYC 10011.

Frequent Singles Bars?—Don't read on. But if you are an intelligent, refined, well-educated, emotionally healthy, pretty Jewish woman between the ages of 36-44, who is very slim and under 5'5", please continue reading. I'm a divorced professional in my early 50's, interested in a lasting relationship with an attractive and cultivated woman. Please send bio/photo/phone. NYM V887.

Handsome Black Male Exec—6', 36, muscular build. Seeks pretty, petite or tall, slim woman. Age and race open. GPO Box 662 Brooklyn, NY 11217.

Beautiful, Passionate, Loving—Woman, professional and artistic success, loves life, loves surprises, seeks handsome, lively, honest, loving, interesting, Jewish man to share the adventures of life, 38-53. Note/photo, appreciated. NYM V912.

Lean, Muscular, Blue-Eyed Attorney—31, Jewish, 5'10", 150 lbs, strikingly handsome, successful, sexy and funny. Seeking a very beautiful woman in great shape with style, grace and a head on her shoulders. Photo, a must. NYM V882.

Marriage-Minded White Male—47, upstate gentleman, looking for that special lady, 35-45, who would like country living for a sharing and caring relationship. Note/phone/photo. NYM V905.

The Doctor's Doctor—Truly handsome, age 30, MD, seeks female MD/JD/achiever who desires househusband. Me: unusually successful, slim, athletic, musician, unconventional, cerebral. You: complex, naturally beautiful, playful, deviant, a jock, outdoorsy. Us: new-onset risk takers. Photo, an absolute must, will exchange. NYM V892.

Sensible, Perceptive Jewish Man—Who is considerate, sensitive, has a somewhat traditional set of values but not religious and plans to spend summer in the city, is looking for a woman (Jewish not important) with similar qualities and plans. I have a very good but dry sense of humor, I'm 36, 6'2", thin, with blond hair and hazel eyes and most consider me quite good-looking. If you are seeking a stable, unpretentious man, then we should take a chance and get in touch. I smoke and feel more comfortable with other smokers these days but take no drugs. Photo probably very important along with note/phone, please. NYM V910.

Triathlete, 29—6'5", 192 lbs, dynamic yet sensitive. Loves travel and adventure seeking athletic, independent female, 25-35, for honest and giving relationship. Note/photo/phone. NYM V883.

Intelligent, Handsome, Athletic—Affluent, high-energy, self-confident, Wasp, extremely fit, 6'1", young 45, honest, good sense of humor, loves kids, very selective. Seeks bright, slender, energetic, 29-39, very attractive, athletic, 5'6" and over, nonsmoking, semi-sane, all-American lady, preferably a model or actress, looking for a quality lady whose business reflects a spontaneous lifestyle to share my active, zany, fun, extravagant life. If you're as hesitant to answer this ad as I was to place it and you love champagne and beaches year round, let's get together. Send brief bio/phone, recent photo a must. Go for it. NYM V895.

North Carolina Native—Sports-minded, straight-forward, blue-eyed, 5'1" lady likes bowling, softball, and playing pool. Seeking humorous, kind, fit gentleman for NYC fun, and dancing to Springsteen, disco, rock-and-roll, and maybe a slow dance or two. Letter/photo/phone, please. NYM V881.

A Lot To Offer—LI woman, lovely, shapely, sexy, 5'8". Seeking tall, Jewish man with sense of humor and big heart, 38-48. Photo, helpful. NYM V888.

There's A Summer Place—In my heart for Ms. Right. I'm a romantic, creative, successful, 39-year-old professional, with enough free time and capacity to enjoy our companionship, friendship and love. You should be, 28-35, career-oriented, like me passionate about living. Would like to share my life with a woman for all seasons. Photo/bio/phone. NYM V889.

Multilingual (5) Exec, 31—175, 6', enjoys tennis, skiing, sailing, seeks active and attractive woman, 22-33, who would join me on a one year Brussels assignment. NYM K520.

Special Woman Wanted—Recently divorced Jewish data-processing exec, love to meet an exceptional female to age 30, bright and ambitious yet romantic and physically affectionate, slim (to size 6) and very athletic. I am tall, muscular and work out regularly. I love to run, bike, ski and play tennis. Please send a brief note and, optionally, a photo. NYM V886.

STRICTLY PERSONALS

Soon To Be 30—Handsome athletic male seeks attractive Jewish female who is 5'1"-5'7". Photo/phone/note. NYM B973.

Pretty Physician/Flutist—41, NYC, looking for a man who is playfully serious, for a committed relationship. Photo irrelevant. NYM K533.

Beautiful, Professional, English Lady—Naturally sensual, 5'6", 38, 150 lbs, very voluptuous and bright. Enjoys NY glamour or cozy country weekends, and am comfortable in gowns or blue jeans, high heels or sneakers. Love the outdoors from the inside (of a limo or by a snug fireplace). Seeks financially-secure male for long-term relationship. Must be romantic, intelligent, tall, traveled, spontaneous and understanding of caustic British wit. Photo/phone. NYM B974.

Attractive Nurse, 40—Outgoing, athletic and fun-loving. Seeks established, 35-45, unattached male who can make me laugh. NYM B975.

Pretty Feminine Blond, 37—Seeks smart, fun-loving, financially secure (I am), professional, ready (like me) for a second marriage and children. NYM B976.

A Rare Commodity—Pretty, petite, Jewish female (35), seeking sharp, bright, emotionally-secure, sincere man (32-42). Reply must include photo/letter. NYM K535.

Hartford Jewish Lady - 5'7", 39—Seeking special man who wants a forever. If you are warm, caring, at ease in jeans or tux, 34-50, let's make a match. Letter/photo. NYM B977.

Investment Banker—Jewish, 6'2", upper-class lifestyle, Ivy-educated, seeks tall, attractive, career-oriented, professional Manhattan female, 25-29. MBA-JD preferred. NYM K536.

Ice Cream Lover Wanted—Attractive, athletic, Jewish and seeking a guy who shares my passion for chocolate chips. 35, non-smoker, NJ/NY. NYM K537.

Sleek, Smart, Sophisticated—Down-to-earth, blond, 34, seeks Christian professional male counterpart, 35-48, for traditional romance. Photo/note. NYM K538.

Unique, Attractive—Widow, 56, Jewish, easy to be with, financially secure, fun-loving, substantive, interested in sensitive, successful gentleman with integrity for sharing pleasures of life. NYM G827.

Published Writer—Former economist, 50, 5'6", slim. Seeks attractive woman writer. Object: romance and possible collaboration. NYM K539.

Naturally Attractive, Tender Woman—Seeking brawny but gentle, haimisheh mensch, 40-55, for tender sharing and joyful affection. NYM K540.

Warm, Sensitive, Israeli—5'11", blue eyes, blond, intelligent, well-built, handsome, sense of humor, seeks attractive, youthful, slim woman for serious relationship. Photo, please. NYM K566.

Champagne Summer—Successful, good-looking male, 5'7", seeks attractive, Catholic/Christian lady, 20-30, to share all NY has to offer, (and the beach too!). Note/phone. Photo, appreciated. NYM K567.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience.
NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
We'll take your picture at cost.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals*. Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

Marriage-Minded Man—5'8", 150 lbs, nice-looking, active, late 50's, Jewish, seeks very pretty, sincere woman, 35-45. Photo a must, please. NYM B994.

Triple-Ex Male—(Exciting, exuberant, exceptional). Highly successful (in life and work), adventure-sport enthusiast, tall, thin, 34, unique....just looking for the right lady. (Sounds easy, huh?) Photo, please. NYM K562.

Unique Woman Sought—Too rare to find by chance: super-bright, warm, sensitive, creative, strong-minded, broadly and deeply cultured, slim and strikingly attractive. Ideally an accomplished writer, artist or scientist in her mid-to-late 30's, any ethnic background. I'm divorced Jewish male, newly arrived in NYC, warm, emotionally-available, fun-loving, dedicated MD-scientist, cellist, politically left, non-religious, tall, blond, athletic, reportedly handsome, young 47. Children welcomed. Clear recent photo, absolutely essential for reply. NYM B998.

1961 Classic—Mint condition inside and out, sporty yet elegant, seeks older male model without ashtray. NYM K564.

Vacant Pedestal—Dark-eyed beauty, 33, seeks tall, handsome MD, 30's-40's, to step up. Phone/photo. NYM G853.

Ladies! I Hear—"Girls want to have fun too!" This stylish, successful NJ businessman, age 40, 6', well-built, is in search of same. Objective: a smiling, laughing, romancing, enjoying lady! Photo, appreciated. NYM H933.

Striking Convivial Woman, 28—Marketer seeks tall Jewish professional, 28-33, with humor, interest in arts. NYM G849.

Truly Beautiful, Creative Ivy-Leaguer—Successful, witty, 30, slim, sexy, exciting, sparkling, romantic seeks the Steinway of men: 28-45, happy, confident, open, affectionate, witty, successful, handsome, tall. Photo and bio a must. NYM G847.

Summertime Sailor—41, 5'10", Jewish male, non-smoker, looking for slim female, very attractive, independent (33-44). Photo/phone/note. NYM K531.

Honest, Sincere, Stable—Jewish Queens male teacher, 42, tall, good-looking, intelligent, easygoing, down-to-earth, good sense of humor. Seeks a Jewish woman with traditional values, under 38, to start a family. Note/phone. NYM H930.

Successful Investor—38, 6', 165, handsome, divorced, no children, non-smoker, non-workaholic with eclectic interests, property in Manhattan, house in Great Neck, LI. Looking for very pretty, very slender, intelligent, stable, warm, romantic, caring woman, 27-37, who is ready to share romance, friendship, maybe more. Bio/phone/photo, a must. NYM B995.

Very Attractive Lady, 39—Seeks caring, successful man, 30-55, to share music, arts, dining and to spoil me. NYM K568.

Single Was Fun But Enough—I'm a handsome, communicative, loving and stable Jewish male professional, who is looking to share the good times with a very attractive lifetime partner, 28-38, who possesses similar qualities. Photo, please. NYM H932.

NYC Leopard - Westside Lair—Teacher, writer, musical, fair, 125 lbs, 5'5", blond, mid 40's, active, alive. Seeking lion of heart, smarts, wit, health, monogamous, divorced, a bissel wealth. Real letter/photo. NYM K559.

Pretty Blond Professional—New sailor, seeks sweet, funny skipper, 40-55, with many interests, for good times, maybe more, on land and water. NYM G850.

Very Pretty, Petite Blond—Intelligent, in my early 40's, successful and well-established in my own business. I'd like to hear from some interesting men. Tell me a little about yourself. NYM B966.

Hard To Find—A good man? Well you just have. Very handsome, successful, tall, 27-year-old Jewish man, seeks his match. I'm an avid skier with loads of energy and I enjoy almost anything. I'm looking for a slim, together, outgoing, attractive woman who wants a family and realizes that there is more to life than NYC. Non-smoker preferred. Photo, please with note/phone. NYM B969.

Thoughtful And Striking—Green-eyed, multi-lingual woman, with spunk and varied cultural interests, seeks natural, gentle, brainy man (37-47), with emotional depth, a social conscience and rugged good looks. Photo/phone. NYM K563.

Pilot/Co-Pilot Wanted—For beautiful (inside and out) sensuous femme, 41, with license. Must be huggable exec with great sense of humor, trim, athletic, rugged good looks, not over 50, slightly tweedy with high interest level. NYM G854.

Exhausted By Competitive Princesses—Italian professional, 31, interested in witty and worldly Italian (American) woman, 23-33 years old, with sensuality and culture and feminine charm. Photo/letter, please. POB 1904 NYC 10159.

I Would Love—An achieving, gentle, gregarious man, who would love this very pretty, petite, sparkly, witty, warm, open, Jewish attorney, mid 30's, to share our lives together. Note, phone, photo optional. NYM G856.

No Quartz-Movement Rolexes—Need reply; I'm used to the real thing! 40, 5'8", slim, blond, Southern born and bred woman, looking for a man like me: attractive, intelligent, well-educated and well-traveled, with good sense of humor. Note/photo/phone. NYM G857.

Daring, Romantic Female—Jewish, 27, attractive, 5'6". Classical musician with other eclectic tastes. Desires Jewish male, 25-32; intelligent, tolerant, with class. Photo/phone. NYM G859.

Show Biz Attorney—In Manhattan, seeks romantic, spontaneous (maybe even a little adventurous) woman with career, who loves Manhattan, beaches, dining out, picnicking. Next step after success, tennis, skiing and beach home is to fall in love and live happily ever after. Your best friend and lover waiting is 37, 5'7", 150, athletic, trim, energetic, dark hair, sensitive and with a sense of humor. Photo/ phone/letter. NYM G858.

Go Ahead, I'm Worth It!—Fun-loving, sensual, beautiful brunette in great shape mentally and physically. Seeks successful, caring man over 38 with great sense of humor for fun, romance and relationship. Note/photo/phone. NYM G851.

Down-To-Earth Woman—Attractive, fun-loving, athletic, professional, very young 42. Seeks solid male. NYM G841.

Pretty Brunette—Looking for ideal mate. She is warm, self-confident, good conversationalist. He should be 45-55, caring, supportive and wanting one woman to be very important in his life. NYM G842.

Life Is Fun—With you it could be wonderful if you are Jewish, 30ish, caring, energetic, ambitious and a doer who wants to make a New Jersey princess feel like one. NYM G843.

Very Attractive, Complex Woman—38, Jewish, intelligent, witty and sensitive. Loves all music, seeks warmhearted, stable man, politically liberal, very attractive and intelligent who enjoys emotional intimacy. Photo, please. NYM B972.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Jersey Guy, 23—Into fitness looking for romance with woman, 18-29. NYM G821

Sensuous Jewish Female—24, attractive, articulate, outgoing. Seeks genuinely nice, affectionate, domestic or foreign, educated, single Jewish male. For sharing fun times and romance. NYM T995.

Dermatologist Wishes To Meet—Thin, *attractive female. Manhattan only!* Photo/phone. NYM G860.

Tall, Attractive, Elegant Attorney—(Jewish female, 32) who offers warmth, intelligence and sensitivity and who enjoys tennis, travel and simply going out, seeks professional male, 30-45, with similar qualities and interests for long-term relationship. Photo preferred. NYM T996.

Holding Out For Hero—Tall, attractive man over 35, interested in the arts, literature, fine dining, wanted for pretty, petite, blond RN for relationship. Photo, appreciated. NYM K516.

Petite Jewish Female—Recently moved to metro NYC, divorced, bilingual, seeks man, 35-45, to share movies, dinner, companionship. Note/bio. NYM T997.

Old-Fashioned Juliet—Seeks modern Romeo who's still into opening doors. I'm 28, 5'7", blue eyes, thin, stunning. Desire romantic, tall, handsome, secure, classy male, 30-40. Photo/phone. NYM K517.

Tall, Distinguished, Sensitive Man—Well-educated, successful, world-traveled, seeks tall, beautiful woman, 35-40, to share joys of NY. Photo. NYM K532.

Lovely Parisian—38, well-educated, elegant, sweet, healthy, good cook. Seeks gentleman, refined, affectionate, protective, likes Europe, travel, fine restaurants, art; age doesn't matter, feelings are more important. Photo, appreciated. For marriage. NYM H931.

Young 40's, Happily Divorced—Single and sincere male. Non-smoker, hates bar scene, owns business. Homelife important but loves unplanned trips. Seeking sincere lady to share honest relationship with no head games. Photo/note/phone. NYM K572.

Slightly Shy, Very Pretty—Long-legged, athletic, successful, 36, Jewish female. Seeks warm, funny, romantic, attractive, Jewish professional male (38-48), forever. Photo/phone. NYM K549.

Sophisticated, Exciting—Ivy grad, 27, health professional, loves travel, art, theater, seeks warm, caring woman for romantic relationship. NYM G828.

Very Attractive (I Promise)—5'7", 115, 38, educated, cultured, sexy woman wants Jewish man, 42-49, professional, tall, thin, etc. for happiness. NYM G829.

Pretty, Petite Blond—Seeks her own special man. You are: 32-plus, bright, active and in love with life. I am professional, lover of theater, tennis, travel, skiing, and daring to be. Take a chance! Phone/photo/note. G830.

Very Pretty Attorney—30, warm, caring, slender, Jewish, Ivy grad, never wed, seeks attorney for position with traditional values. Photo/phone. NYM B985.

Successful Jewish Exec—43-years-young, who friends say has everything going for him, seeks down-to-earth, petite, pretty lady for candlelit dinners, walks along the beach and who knows? NYM K541.

I'm Not Intimidated—By a woman's strength. NYC exec, 30, 5'11", Jewish, extremely successful businessman, still seeking the true partner/lover to share the good life, dancing, travel, bodybuilding, running, skiing, tennis, horseback riding and much more. Beauty, brains, athletic prowess and limitless energy essential. Photo preferred. NYM G852.

Eligible Good-Looking Attorney—39, 5'8", Italian roots, fair, blue eyes, slim, sensitive intellectual, big on humor, never married, hopes to meet a pretty, petite, Catholic woman who appreciates the finer things but loves the simple ones. Intentions honorable. Note/photo/phone, please. NYM B981.

Attorney Businessman—38, 5'10", 160. Senior partner of law firm, major property real estate investment and brokerage: creative, perseverant, self-made, extremely successful, warm, sensitive, intellectual, adventurous, humorous, playful, plays piano, health-conscious, Jewish, never-married, attractive, physically-fit. Seeks strong, attractive, highly-educated woman counterpart (attorney, MD, entrepreneur, etc.) in her 20's, to find love and true intimacy with and to join together with to pursue dual primary objectives of a wonderful joint responsibility, large family and mutual business/career success, ideally combining the above and all else into a total lifetime partnership. NYM G381.

Handsome, Successful Businessman—And classical pianist, white, 30, 5'8". My interests include travel, reading, dancing, stimulating conversation, concerts, fine dining, sports, physical fitness, beach. Looking for an extremely attractive, slim female for friendship and romance. Must love to laugh. Please send note/photo/phone. NYM T993.

Uptown Gal—Still looking for her downtown man, Jewish, 32-40. NYM K507.

Sensitive Attractive Lawyer—39, 5'10", slim, Jewish, funny, a bit offbeat, yet not averse to commitment when the chemistry is right, seeking very attractive, slender, professional female, 27-32, with depth. Photo, please. NYM B983.

Divorced Jewish Male—43, self-employed computer consultant. Interests include psychology, personal growth, foreign languages, real estate. Seeks attractive, supportive female for long-term relationship. NYM B979.

Attractive Black Doctor, 29—Seeks professional male, 28-40, over 5'9", slim and financially secure. Race or religion unimportant. Photo/phone. NYM K543.

Romantic Female Attorney—Sensitive, warm, intelligent, 43, Jewish, petite, considered pretty. Loves good conversation, city life, excitement and calm. Seeks to share life's poetry with compatible male. NYM B984.

Tennis Anyone?—This pretty 33-year-old ace, seeks an attractive, fit, professional, Jewish male, 33-43. If you have a racquet and would like to reach for love, then go *for the match. For a return send note/* photo/phone. NYM K555.

Physician Manhattanite, 30—Interests in sports, music, travel, seeks female with similar interests and good sense of humor. Photo/bio. NYM B986.

Fit, Fun, Classy—Blue-eyed blond with passion, ambition, intuition, integrity, warmth and a creative and curious mind. Seeks upscale, upbeat, family-minded, non-smoking man, 30-45. NYM B987.

Pretty Blond, 50—Slim, 5'6", stable, thoughtful, bright, fun. Loves cross-country skiing, tennis, theater, music. City office/Manhasset home. Seeks compatible, honest, kind man. Photo. NYM K544.

BMW-Borne, Sensual—Attractive, athletic, fun, 33, NJ guy, 5'6". Seeking Mercedes-class, slim, pretty lady. NYM K545.

West Indian Beauty—5'6", Ivy, slim, 27. Wants wealthy, warm, drug-free, 5'7", white or Chinese man for love, possible marriage. Photo/bio/note. NYM B988.

Cute, Caring And Confident—Jewish female exec, 32, who enjoys travel, sports, the outdoors. Seeks a successful, secure and sensitive man who wants to enjoy life to its fullest. Photo, please. NYM K547.

Beauty And Brains—Needed by equal male, 32, must love fine music, animals, fun and grim reality, children and Howard Stern. Now's the time. NYM B991.

Gay, Handsome, Healthy—Very masculine male, 37, tall, brown hair/eyes, 165, successful, Renaissance, viceless, Manhattanite seeks very masculine male. No photo, no answer. NYM K548.

Radcliffe-Educated—Curvy, pretty, 33, 5'1", 105 lbs, seeks adventure with educated, nice guy, 30-40, with fulfilling career, good-looking, athletic with irresistible sense of humor. NYM G834.

Youthful, Witty, Energetic Widower—Seeks attractive, charming, slim, emotionally and financially stable lady, 38-46, 5'1"-5'4", non-smoker. I prefer a widow but may consider a divorcee, if you are not hostile and bitter from your past experiences. I am an up person and look for same in a lady. I had a wonderful marriage and want to carry on that great feeling with someone else. Looking for a one on one relationship, where two people can be loving and giving of one another. I have been widowed for several years and unfortunately have met a number of women who are confused and bitter from their past marital experiences, who go to bars, discos and look for the answers in the smokey, murky surroundings. Please if you are from the above mentioned singles scene don't reply. Send a most recent photo of yourself. I will not consider any replies without a photo. NYM K560.

Decent, Warm, Sane—Successful professional, Jewish, 40, wants committed, true relationship with trim, very pretty, real woman, 26-38, bright professional. Note/photo, optional. NY/NJ. NYM K558.

Modesty Aside—Striking, 5'6", businesswoman with big blue eyes, warmth, wit and sincerity. *Must meet successful,* Jewish male, 29-38, 5'9" plus, with intelligence/sensitivity of A. Alda, wit of Hawkeye, looks of P. Brosnan. Facsimiles, please reply with photo. NYM B997.

Accomplished Male, 38—MBA, successful exec, All-American type, good-looker, jet pilot, Army Reserve officer, Catholic, non-smoker. Seeks truly attractive, kindred soul, 27-31, professional or RN. Non-smoker. Photo/phone. NYM G836.

Oh Pretty Woman—This handsome guy is 46, youthful, divorced and adorable. Photo/note. NYM K550.

Businessman, 50—Emotionally mature, *sensitive to people's needs, presently living* with my animal pets, would like to share this lifestyle with woman with similar interests. Photo. NYM G837.

Eclectic Female, 28—Enjoys lively discussions, laughing, fiction, quiet beaches. Well-educated. Cute. Seeks Jewish, non-smoking professional. NYM G838.

Woman Seeking Man—You don't wait til Friday for champagne and candlelight; you open doors, light cigarettes, send flowers and don't jog; you are over 40, successful, and well-traveled. So am I. NYM G839.

The Best Is Yet To Be—Warm, attractive woman, 50-ish, bright, Jewish, Brooklyn. Seeks counterpart to 60. NYM K551.

Summer of '86—Will be a most splendid and enchanting time for this sensitive, fun-loving, athletic, 5'9", 36, handsome, *professional male of all seasons;* if you are a caring, affectionate, trim, non-smoking, mid 20's-early 30's, attractive, Jewish female, photo/phone. NYM K552.

Hiking Enthusiast—33, seeks woman who enjoys city life but prefers the outdoors. Bio/phone/photo. NYM K553.

Black Male, 35—Ivy League grad, politically active professional, enjoys baseball, Ellington, Oriental culture and squash. Seeking woman, 26-30, intelligent, attractive, athletic, liberal. Race unimportant. No wackos. NYM K554.

Warm, Lovely Widow—Very cultured, intelligent, attractive and athletic, with great love of life, looking to share quality relationship with that special male counterpart, 38-54, who's romantic, dynamic, in good shape both mentally and physically. Photo, optional. NYM K556.

Lovable Guy—Professional, 30, fit, funny and handsome, looking for a slim and sexy female. Send photo. NYM G835.

Dynamic Gal Says—Welcome to my world men, only if you are sincerely looking for a one-to-one relationship, professional executive, financially secure, 40-55, enjoy and can afford the finer amenities in life, can handle an outgoing, attractive, assertive executive gal. Photo, phone a must. NYM G844.

European Lady, 47—Pretty, petite, slim, sensitive, educated, athletic, non-smoker. Seeks partner for life. NYM K557.

Sunny, Bright, Blue-Eyed—Slim blond, searching the seas for tall, secure, cultured unattached male, 35-48, to share summer breezes and perhaps more. Phone/photo. NYM G845.

Marry Me, Fly for Free—First-time ad, 33, *shapely, 5'6", black-haired, blue-eyed,* Jewish flight attendant seeks 33-40ish, tall, handsome, funny, non-smoking, financially-secure man with integrity. Photo, a must. NYM G846.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Tall, Lovely Redhead, 40's—Gifted with bright mind, responsive heart, noble ideals - and happiness. Happier still to care again for equally-gifted man who also cherishes his career! NYM K484.

I'm Brahms—And Broadway, red shoes and roses, picnics and Pinter, O'Keefe and the zoo. You? Woman, 32, seeks tall man, 30's. NYM K486.

Gentleman, 60 Years Young—6'2", 175 lbs, brown hair, blue eyes, builder, developer, investor who would like to meet that special lady, 50-70 years young at heart, who enjoys life and would like to share her dreams and ambitions with me. NYM T964.

Good-Looking—Professional, warm, musical, adventurous, white male, 37, seeks Ms. Match, to 33, to share life. Note/photo. POB 1206, Hoboken, NJ 07030.

Sexy, Slim, Successful—Very pretty, warm, bright, green-eyed blond, seeks Jewish male, 33-42. Photo. NYM K529.

Great-Looking Lady—Bright, athletic, sensitive, 37, Jewish, seeks sincere, successful and diversified man for fun, friendship and possible romance. Letter/photo, please. NYM K502.

Established Israeli, 39—Handsome, most charming, interesting, seeks spectacular woman, 27-33, under 5'5". Photo. NYM H935.

A Rather Unusual, Charming Woman—34, creative, pretty, independent nature, seeks spectacular Jewish male. NYM

Black Man, 33—6'3", 200 lbs, good-looking, seeks warm, loving, passionate lady, 40-58, for a very special relationship. Race unimportant. NYM K501.

Smith College Grad—Warm, upbeat, single, city-dwelling editor, lover of classical music and country weekends; slim, 5'4", fair, blue eyes, New England Jewish background, seeks male counterpart, 40's, (children a plus), for open, supportive, loving, long-term relationship. NYM K514.

Distinguished, Manly Exec—Successful and affluent. Divorced, Jewish, white, 5'11", 175, 59. Lives in Brooklyn hi-rise and ready for romance, adventure. She must be curvy and soft, feminine, sensuous and attractive, from 25 to 40. Reply must include photo/phone. NYM B999.

Successful TV Professional—34, Manhattanite, seeks professional woman, 27-36, non-smoker, for romantic relationship. Note/phone. NYM B970.

What's A Woman To Do?—Attractive, sparkling 26, single, Jewish female has it all except a tall, passionate, professional, single, Jewish male to share in the celebration of life! NYM K466.

MTV, Scuba, Skiing—29-year-old, female MD seeks tall, attractive male interested in everything except medicine. Must be patient enough to put up with a chronically-tired but fun-loving woman. Note/phone. NYM K468.

Tennis - Boating - Beach—Secure, CT, Doctorate degree male, 40, seeks non-smoking, slim, attractive, bright Jewish woman. NYM G833.

Time Marches On....—We should have met in college, or perhaps law school. Somehow we missed and now our mutually successful careers and busy lifestyle seem to keep us apart. This tall, good-looking, witty yet sensitive, Jewish, 27-year-old, seeks female counterpart to share lifestyle with all the finer things in it, especially each other. Note/phone/photo, appreciated. NYM K521.

European Fine Gentleman—Mid 40's, linguist, secure real estate exec, caring, faithful with beautiful free spirit inside, seeks confident, romantic, personable, classy woman, 25-45, for serious relationship. I love theater, dancing, beach, fine restaurants, tennis, nice friends and a walk into the sunset. I would like to meet you and start what we both are looking for. Bio/photo please. NYM B963.

Loneliness Is A Disease—This pretty, 32, Jewish female is the cure. Good guys send photo/bio. NYM K522.

Why This Ad?—Because I firmly believe that somewhere out there is a sincere, successful, Jewish man, 37-50, who needs a loyal friend and maybe more- who is a pretty, petite, long-haired, intelligent, caring person. Photo/note. NYM K523.

Verve. Panache. Class. Humor.—And earthiness too. That's me. And maybe you? But not to worry - just be male, single, tall, kind, healthy, fun, educated, nice-looking, reasonably well-off, 60 or so - and that will be just fine! I am a blond, attractive Manhattan widow. NYM K546.

Looking For Love/Romance—Beautiful lady, divorced, 38, new to city, sensual, feminine, affectionate, personable, sense of humor and adventure, aggressive, intelligent, fun-loving, likes travel, theater, black-tie affairs, sports, dancing, movies, picnics. Seeks emotionally-secure, affluent, sensitive, tall, intelligent, attractive, caring, romantic man with class who enjoys life and doesn't want to do it alone. Sweep me off my feet and be spoiled in return. We could be another Jonathan and Jennifer. Phone/photo. NYM K524.

Attractive, Accomplished Woman, 39—Seeks man with a sense of style, a sense of humor and sense enough to build on a good thing. NYM K473.

Sweet, Petite LI Jewish Female—36, tired of singles bar scene. Seeks lasting relationship starting with friendship ending with romance. Interests include baseball, hockey, laughter and lots of hugs and kisses. Take a chance. Letter/photo, appreciated. NYM K480.

Big Deal—I like music, tennis, theater, dancing, but this redheaded man, 35, eclectic, candid, and uncommon teacher, would rather be home with a simpatico woman, cultured, unaffected, with quiet dazzle, petite, Jewish, 25-35. NYM B925.

30-Year-Old Male Redhead—Well-educated, likes sports and travel. Seeking a tall, fair-haired female (red or blond) who enjoys the country more than the city. Photo/phone/note assures reply. NYM T958.

Cambridge Graduate—54, athletic, successful, good company, seeks caring, slim female, 35-45, for a meaningful relationship. Photo, please. NYM B968

Pretty, Bright, Sassy—30, Jewish, creative yet professional with a great sense of humor, seeking attractive, successful, strong yet sensitive man to share it all. Note/photo/phone. NYM K525.

The Woman I Need—Is so utterly fantastic, I can't even describe her. I'm a non-smoker, 37-year-old, Jewish NJ dentist, who loves Manhattan. I'm looking for a serious and ultimately everlasting relationship. Photo/phone. POB 571, Woodbridge, NJ 07095.

Wind, Sand, Stars—Are delicious shared! Widow, 46, youthful, rare find. Honesty, brains, green-eyed beauty, 5'4", 120 lbs, seeks white male, 42-55, muscular, bright. Photo/bio. NYM B965.

Warm, Successful, Professional—Woman, traditional and a rascal. Tall, trim, striking, love my work, working-out, cutting up, the arts, sun, sea, Paris. Seeks man, 40-55, warm, flexible, tall, trim, well-established in his work, loves fun and seeks a real companion. NYM B966.

Lovely Professional Woman, PhD—Slender, attractive, 46; delighted by the arts; grassy-woodsy places; tennis; picnics; candlelight; my Macintosh; tender, honest talks with friends; travel; my young child. Seeking special man, successful in career, 44-55, to share feelings, ideas, daily life and new adventures. NYM G822.

This Manhattan Female Physician, 29—Is attractive, athletic and works enthusiastically. She is seeking that intellectual professional man who enjoys his own career to share the sporting life. Photo/phone/note. NYM G823.

Sophisticated Ex-Model, 31—Has traveled the world seeking a down-to-earth, tall, handsome partner who has a strong, yet sensitive personality. Somewhere out there is my counterpart with romance in his soul. Please send note/photo (a must) and phone. NYM B967.

Bright, Attractive, Classy, Spirited—40, blond, trim, 5', northern NJ. Seeks handsome, educated man under 52, who knows how to enjoy life for serious relationship. Bio/ phone. NYM K527.

Beverly Hills Knockout!—Beautiful, green-eyed Lois Lane. Shapely, Jewish, 36. Moved to this great metropolis to meet her Superman and melt his heart like kryptonite. Want a super relationship on our daily planet? - I do - make the leap - send a photo. NYM G840.

Non-Workaholic Woman Lawyer—Teen daughter, younger cat, seeks previously-married Jewish man, 40-50 for serious relationship. NYM K528.

Success Is Best—Jewish exec, 33, 5'8", seeks female counterpart, 25-32, for fun, laughter, romance and more. NYM B971

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P.J. Clarke's. Seeks non-smoking female, who is educated, slim and pretty, 28-34 years old. Photo/note/phone number. NYM K444.

Too Nice!!—So I'm told. Secure, witty, sensitive, fit, Christian, 6', 32. Holding out for tall, terrific beauty with brains. Ballroom dancing a plus. Prefer NY/LI. Photo, please. NYM K499.

Get Intuit—Pretty, midwest blond, 35, slim, shapely, sharp, will gladden life and limbs of dependable, warm mensch, 5'9" plus, 30-50. Photo/phone. NYM B964.

Bagels And Bongos—Pretty psychologist seeks tall, kind, earthy professional. Object: making music. NYM K496.

Wonderful Character—Handsome athlete, professional, 36, Jewish, seeks very pretty, shapely, good-natured, realistic, reliable lady. Marriage only. NYM B952.

The Best Is Yet To Be—As the right, successful, attractive, professional, Jewish male, 35-45, sought by this fetching, bright female will see. NYM K500.

Vibrant, Pretty, Sensitive—Into health, outdoors; seeks positive guy, 25-35, Jewish success, 5'9" plus, unafraid of commitment. POB 20174 Dag, NYC 10017.

Lively, Beautiful Writer—Warm, fun-loving, adventurous woman, late 30's. Loves people, travel, the arts, outdoors, world affairs. Seeks humorous, intelligent, sensual, successful male, 30-45, for fun and romance. Photo, please. NYM K530.

Attractive, Caring—Well-educated, professional woman (37) - enjoys city and country life, foreign travel, good friends, romance and laughter. Seeks well-balanced, understanding, caring, financially secure male (mid 30's-mid 40's) with a view toward marriage and family. NYM B989.

Forest Hills/Queens Is Where I Live—I am a 32-year-old man, never married, warm, intelligent, honest, successful, Jewish (non-religious) and very happy. What about you? Phone/letter. NYM T891.

I'm A Slow Runner—But quick thinker; passionate about swimming and love my work. My face is pretty, my body fit. Seeking man, 34 plus, with similar commitments to physical and mental well-being who is desirous of marriage and children. NYM B958.

Man 49-Up—Are you from another planet? Do you find life on this earth amusing enough to feed your soul without going to Lutece to feed your stomach? If so, write me. I am a female who grew up elsewhere, too. NYM T982.

ANNOUNCEMENTS

Happy Birthday My Boy—Here's to a great summer. I love you. "Pooper" J.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 564

BY MARY ANN MADDEN

Lloyd George knows my father, father knows Boy George.

Ronzoni Sonny Bono.

Don Ho why, there's no sun up in the sky, stormy weather.

Above, Keir Dullea, gone tomorrow. Competitors are invited to select a famous name to be included as a pun in a familiar phrase.

Results of Competition 561, in which you were asked to provide a brief prose or verse translation (written by one who has no German) for the following: **"Ich weiss nicht, was soll's bedeuten./Dass ich so traurig bin./Ein Märchen aud alten Zeiten,/Das kommt mir nicht aus dem Sinn./Die Luft ist kühl, und es dunkelt,/Und ruhig fliesst der Rhein,/Der Gipfel des Berges funkelt/Im Abendsonnenschein."—song of the Lorelei.**

Report: Briefly: repeats ran to verbatim translation of sure-fire Germerican words: Sol Weiss, who is itchy, bedridden. His cool loft. Dim Sum. Gimbel's. Bergdorf's. Sunshine. Starshine. Sondheim. Unbend. The end. Please read these with reference to the original reprinted above. For most took considerable care and imagination. Of course, some of you are very silly indeed. Und not ein moment zu früh.

First Prizes of two-year subscriptions to "New York" to:

A night in Sol's bed
Is like a sentence in the bin
I march to a different drummer
Tell me, is that such a sin
Love is cool
As cool as a dunk in the Rhine
But Sol is cold
And I must have sunshine.

Larry Laiken, N.Y.C.

When the sun goes down
And dreams come out
I make my way through night's
entanglements.
In my cold, wet garret
Little bugs get drunk
While my soul goes shopping
until sunrise.

J. Bickart, N.Y.C.
sp. ment.: Eleanore Padnos, Lawrence, N.Y.

Sol, in bed you're not quite right
I've been in such a dreary mood,
To leave now would be outa sight,
So count me out for Chinese food.
Love's groovy, but you just tease,
So take your shag rug and white wine
And sack of burgers from McD's
And put them where the sun don't shine.

Suzie Bolotin, Chapel Hill, N.C.

It was night, was all he said. This here's so boring, Ben, I'm marching off to Zaire as soon as this night ends in sunrise. If I die before it does whatever you do don't bury me by the Rhine. The Gypsies and the Bürgermeisters are buried there. I'm Albanian.

Dorothy Burgess, Rome, Ga.

Runner-up Prizes of one-year subscriptions to "New York" to:

"I don't know what's to become of you," Sally moaned. "Your room is a mess, it smells to high heaven—just sinful. And the elevator is out of order again on top of everything. You spilled wine on my good rug and you know very well that cold Mrs. Gipfel is on her way here in her new station wagon."

Tom Morrow, N.Y.C.

Incredible, white, non-smoker—solid build, with a wine cellar. Why not come spend your single nights with me? Interests include: marching to old "Zeiten" hits, Lorna Luft movies, flying, slam dunking, fumbling, getting under the rug, and mispronouncing long words. Photo/Phone.

Barbara Pichette, Southfield, Mich.

Sol's turning in, (Why not? It's night.)
He's been so tired (so he said).
And as he marches out of sight,
That Chinese dinner sits like lead.
The loft is cold. I need a drink.
And off I split to have a beer.
"I'm a crippled bird," I think.
"And Sol means 'sunshine.'" (So I hear.)

Tony Lang, N.Y.C.
sp. ment.: Ginger Howell, Pittsford, N.Y.

It's nothing, my soul's delight,
That I'm so true to you.
A march on the tallest heights
Doesn't come close to my response.
Your spirit is cool and peaceful
And colors the river's flowing.
The peaks of the mountains rejoice
In your Afternoonsunshine.

Helen Wernlund, Deer Park, N.Y.

And Honorable Mention to:

Snow tonight, her soul is cold,/How wretched life's been./Woman? Child? At twelve she's old,/She pays for our sin./Sex is cool. It helps to drink./Regret scars her eyes./Crippling smell the city's stink,/Sunshine on the lies.

William Schallert, Pacific Palisades, Calif.

The quick brown fox jumps over the lazy dog . . .

Rover Who Cares Steinbrocker, L.A., Calif.

Hey man, what gives?/ I'm beat./Those high notes/Are rattling my brain./My threads are bare,/The streets are flooded;/I lost my shades/So the sun burns my eyes.

Rhoda Schoenberger, Suffern, N.Y.

They: We are not wise, yet somehow know/ Your soul's with sadness overcome./March is a time of sifting snow/So to our sinful wiles succumb./*The sailor, a Celt:* Lorna is cold and smiles no more; /I'll sail the Rhine, revoke your spell/I cannot linger on this shore/I'm Dr. Abend's son, farewell.

Dolly Hecht, N.Y.C.

It is night, the sun has set/It is so dreary here/In March it is always raining/Each day and night—oh, dear./The wind is cold which I don't like/And sturgeon flee the pain/The Berlin gypsies froze to death/To all *auf wiedersehen.*

Lydia M. Herndon, Panama City, Fla.

I do not understand the reason for my sadness. A fairy tale of yore will not leave my mind. The air is cool and it is growing darker, and quietly flows the river Rhine. The mountain's summit sparkles, bathed in the evening sunshine.

Marge R. Parks, Fort Worth, Tex.
sp. ment.: James R. Corts, Oakdale, Minn.;
E. B. Friend, N.Y.C.

I know nothing but my spirit's doubt when in March I get my fogger out. It's as old as sin and it came from Sears. I lift it coolly and pull the lever—flying things fall in the river, and gypsy moths are asphyxiated, as the evening sun's abated.

John N. Koch, Madison, Wis.

It was nothing, it was the soul's duty,/It has always been so,/In March, or any other month,/They keep coming, more or less the same./Dying is cold and rather gray/And the flies in the beer/Ruin the flavor of the burgers/Cooling in the bent sunshine.

Jean-Ellen LeSure, Vernon, Conn.
sp. ment.: Rev. Chas. J. Matonti,
Jamaica, N.Y.

Making your way in the world today takes everything you've got/Taking a break from all your worries sure can help a lot/Sometimes you want to go where everybody knows your name/And they're always glad you came. . . .

Robert B. Brown, N.Y.C.
sp. ment.: Jodi Danzig, the Bronx;
Jeff Tenzer, N.Y.C.; J. Saponaro, Brooklyn

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Izzy Weiss next stole a base, so annoying the opposing manager that he marched out to the mound and called the pitcher a commie who was living in sin with Lorna Luft and a dumbbell, then threw his glove in the beer; this the guys in the bleachers thought funny and laughed for the rest of the game.

Joel F. Crystal, Scarsdale, N.Y.
sp. mention: Abraham Tetenbaum, N.Y.C.;
Joseph Lannon, N.Y.C.

We waited for years and now we're appall't/ What could be in there? A shaker of salt?/ As crews went on digging, they came to a halt./The cupboard was bare, just who was at fault?/They dug and they dug, then went out for a malt/(Following the commercial they'd be back) In search of the mystery of Al Capone's vault.

Lori Zucker, E. Brunswick, N.J.

Ichthyology is the study of fishes. Its origin was in the old Zeiten mountains near the Rhein River. Two important species of fish are the luft and the gipfel. The latter is a flying fish caught only at sunset in the Berge mountains during the month of March. The former is related to the sole and comes from the area near Sinn.

Bobby J. Ward, Raleigh, N.C.

"Don't know why, there's no sun up in the sky . . ."

Tina Braun, Springfield, S.C.
sp. mention: Anita Greenberg, Flushing, N.Y.

Okay, this "White Night" was the only thing to do, but it's been so dreadful I'm heading back to my old place. This was billed as another night of decadence. The loft is cold and dinky; guys in rouge are throwing wine around, and they're passing ice cubes that dropped on the floor. I'm leaving before the sun comes up!

Fred L. Trickey, N.Y.C.
sp. mention: Robt. K. Christenberry, Red Bank, N.J.

The night is falling/The birds are calling/ The world is still/Let come what will./ I watch my sheep/Through shadows deep/ I can't take much more/I need a good war.

Jan Ancker, N.Y.C.

Mom says the jellyfish are down this year but that she's never seen so many bats. We think the little man in the cellar fed Happy to his lizard, and the dentist who saw Billy says it's a good thing the forklift was going so slowly. Hope you can join us soon, and that the swelling goes down and your prosthesis stops binding. Love, Mindy

David Smith, Columbia, S.C.

A kiss on the hand/May be quite continental,/But diamonds are a girl's best friend./A kiss may be grand,/But it won't pay the rental/On your humble flat/Or help you at the automat.—**song of the Lorelei**

similarly from: Many

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 564, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 13. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 28 issue. Out-of-town postmarks are given three days' grace. ■

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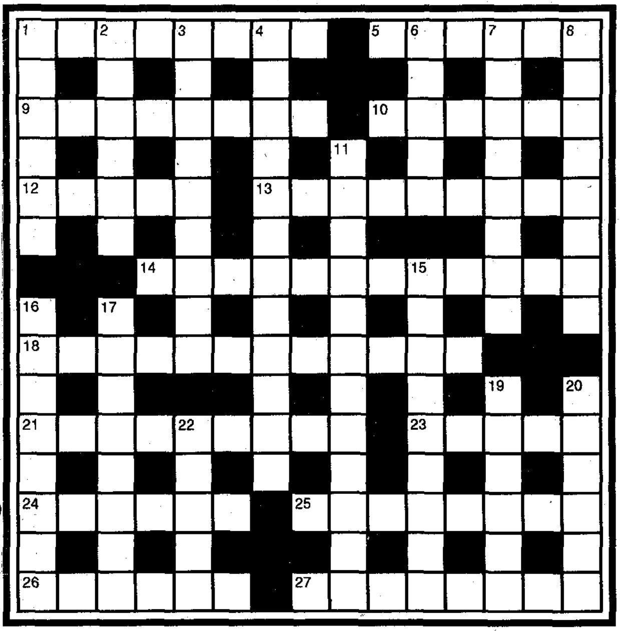
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Standard maintained by a politician in making up plots. (8)
5 Reprimand the darling of the tracks? (6)
9 Epic woman whose garment carries everything before one. (8)
10 Composer who takes place of wizard in market. (6)
12 Inn which is needed for those rainy days. (5)
13 Royal standard consisting of a circle and weapon round a military decoration. (9)
14 Woman of dubious reputation goes back to support no imitator in conclusion. (12)
18 Serious-minded Australians needed by the church. (12)
21 Orwell, for example, has footnote expected back on my being converted. (9)
23 Poet would be finished if he lost heart. (5)
24 In Catharine's place there is a wild celebration in progress. (6)
25 Possibly Eve ruins everything. (8)
26 Match colour in layers. (6)
27 Wood carries everyone back in breakdown. (8)



DOWN

1 If the insect lost its tail it would still keep its place. (6)
2 Gentleman who keeps calm about the gold. (6)
3 Advantage of having one limb in viper's coils. (9)
4 Beliefs in the place being surrounded by drinks. (12)
6 Island to put inside everything. (5)
7 Apple or another fruit found over the sea. (8)
8 Man kept without air and tied up. (8)
11 Revival turns on grim tories. (12)
15 Satan holds a revolutionary to be a rash person. (9)
16 Item of diet which gets doctor into an awful tangle. (8)
17 White is soft drink and loud winner. (8)
19 Catch a parent going astray. (6)
20 Concede certain people hold this back, so go back. (6)
22 Act 1 for a novel family. (5)

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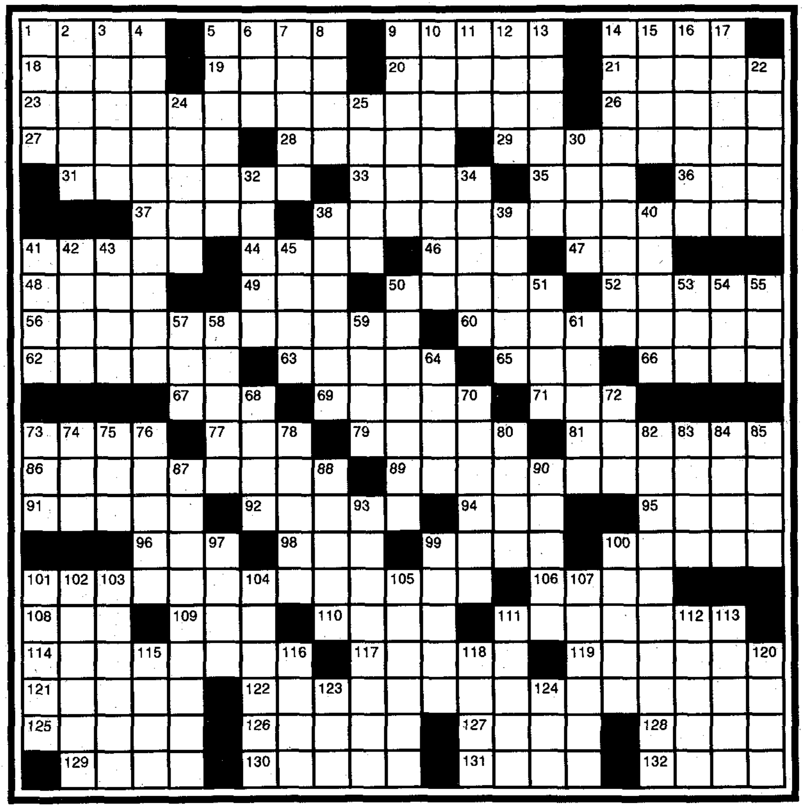
'IT'S CARY'S AFFAIR': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Big butte
5 Tibetan monk
9 Bracelet site
14 Letter starter
18 Outermost Aleutian
19 "—— your pardon"
20 Video's partner
21 Bit of land
23 HOW (1962 film)
26 Slyly malicious
27 Addict's buy
28 Seraglio
29 Give out
31 Invitation refusals
33 Finishing nail
35 Mauna ——
36 Suffix with velvet
37 Neural network
38 WHO (1940 film)
41 Cole slaw, e.g.
44 Like a bowstring
46 Queen before Sofia
47 Mikhail of chess
48 Unbalanced
49 Superannuated
50 Rancher's logo
52 Finish on some photos
56 WHEN (1945 film)
60 WHERE (1958 film)
62 Engine type
63 Pseudonym
65 Born as
66 TV award
67 Labor monogram
69 Millay namesakes
71 Crown, in Agra
73 Exude
77 Keg: abbr.
79 Slight advantages
81 Corrida hero
86 WHAT (1946 film)
89 WHY (1934 film)
91 After aero or hippo
92 Contest form
94 Bovine greeting
95 Auctioneer's last word
96 Anthro is one
98 Em——
99 "They have —— the wind"
100 Goes under
101 WHEREUPON (1942 film)
106 Keleps
108 G.I.'s address
109 Greek letter
110 Pact acronym
111 Gave the alarm
114 Having the most width
117 Civil disorders
119 Frankfurter, familiarly
121 Usher's beat
122 P.S. (1933 film)
125 Become sunny
126 Mitigates
127 Mother of Helen
128 Nevada city
129 Sahibs
130 Vacuum tube
131 Author unknown: abbr.
132 D and Labor

DOWN

1 Nos. study
2 Kin of chloroform
3 Unswerving look
4 Fans' treasures
5 Lair baby
6 —— Simbel
7 Garage workers, for short
8 Khan's title
9 Biscuits
10 Flea-market shopper
11 Ugandan name
12 Pakistan province
13 "—— a Mockingbird"
14 Belittle
15 Feudal thrall
16 Trued up
17 Exodus crossing
22 Wee
24 Bushed
25 Astronaut's lap
30 Downy
32 Wyoming range
34 Fanny Rose Shore
38 Football powwow
39 Talked continuously
40 "—— Seeing You"
41 Hourglass contents
42 Others, to Caesar
43 Mezzanine area
45 He played Pierce
50 Presently
51 Tune for two
53 —— Paul Kruger
54 Penrod's friend
55 Swine's confines
57 Gumshoe
58 Cover story
59 Sidekick
61 Pacific version of 110-Across
64 Palm starch
68 Reed instrument
70 Preachment
72 Biblical sufferer
73 Remnant
74 Neighbor of Alg.
75 Meiji statesman
76 Siberian city
78 Noon dining
80 Skier's bonanza
82 Signed in
83 Black: poetic
84 File's companion
85 Lyrical literature
87 Answering machines
88 Dutch painter
90 Of timbre
93 Slowed down
97 "—— hollers, let him go"
99 Go into a faint
100 Scatter
101 Pierre's cigar
102 ". . . now that —— here"
103 More baggy
104 Had a restless night
105 Lazy
107 Woodward's spouse
111 Gray-faced
112 Suburb of Harrisburg
113 Small-time
115 Half a fronton game
116 Siamese
118 Weblike tissue
120 Selves
123 That: Sp.
124 Altar words



Solutions to last week's puzzles appear on page 178.

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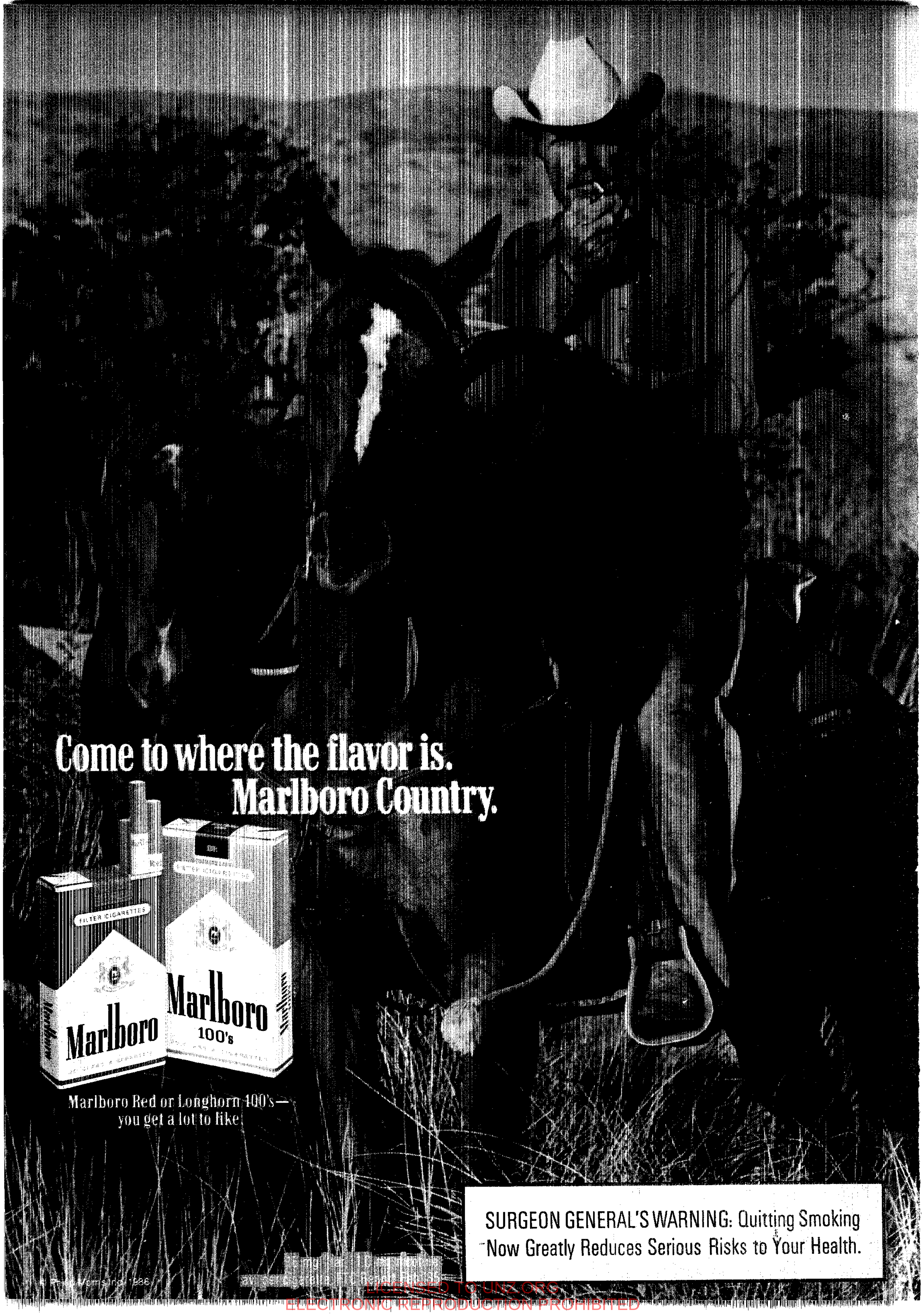
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